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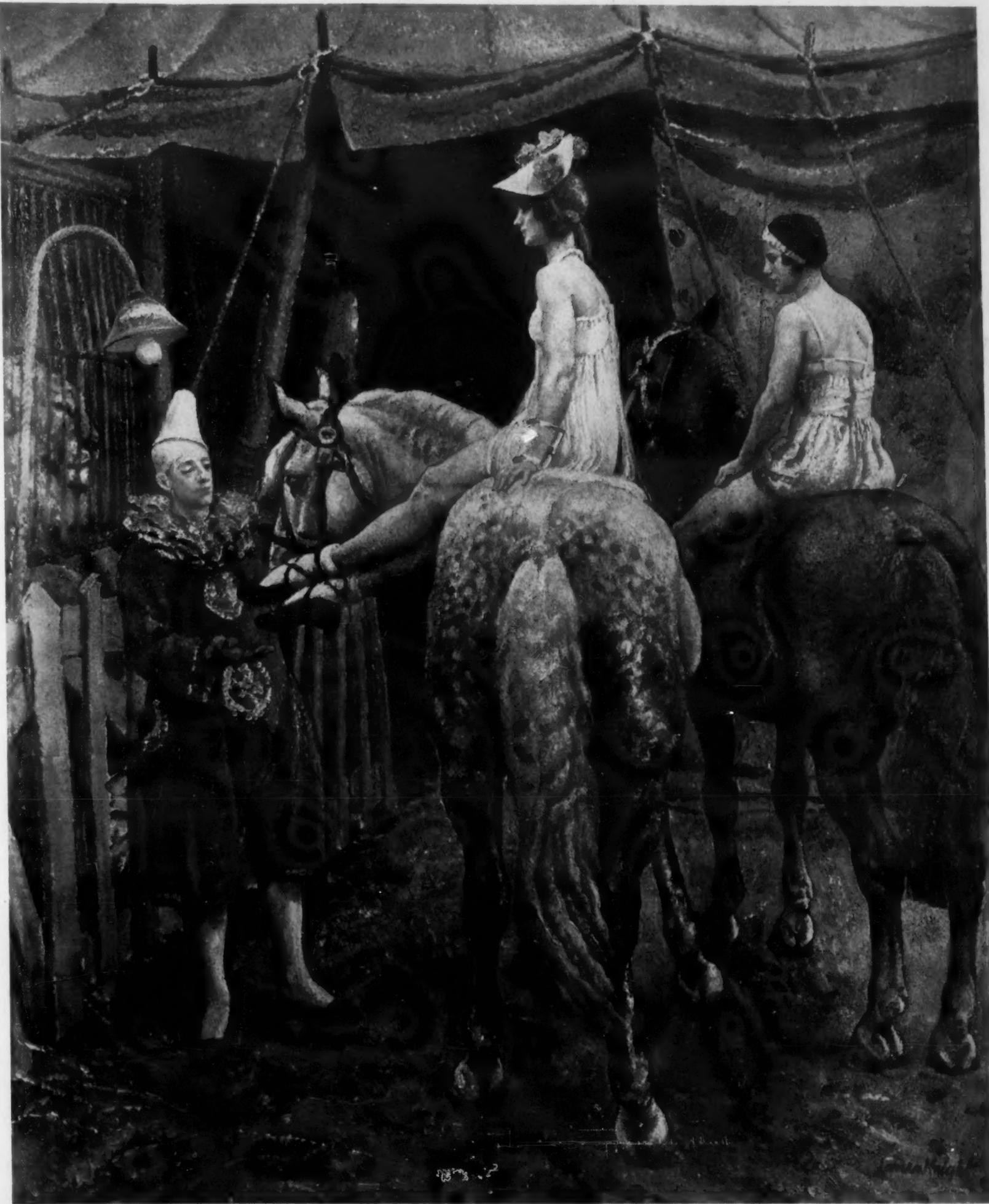
FEB 10 1931

The ART NEWS

VOL. XXIX

NEW YORK, FEBRUARY 7, 1931

NO. 19—WEEKLY



"THE ROSENBACHS"

LAURA KNIGHT

Included in the current exhibition of the artist's work at the Howard Young Galleries, New York

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, FEBRUARY 7, 1931

New Plates by Leading Etchers On Exhibition

Keppel and Kleemann-Thorman Galleries Show Interesting Work by American and English Artists in Black and White

By RALPH FLINT

The unfoldment of the etching idea is one of the most deliberate processes to be recorded in the art world. The present exhibitions of contemporary prints at Keppel's and at the Kleemann-Thorman Galleries feature a number of new plates from a considerable group of our best known American print-makers—the Keppel show includes a few British etchers as well—but the grinding of the etching mills is exceedingly slow and fine. Quite naturally one ceases to expect anything sudden, anything radical in content, to happen in the world of the etcher, and one comes deliberately to accept the limitations that this most continent of the arts imposes. From slow growth to slow growth is the order of the day among the etchers. There is no quick shifting of style, no wonder-working change of base for the man with the needle, as there is for the worker in the lithographic and woodblock media.

Keppel's show a new Hassam number, "The Big Cedar," but it in no wise differs from any of his more recent studies of tree form. In fact, I rather think it is a bit more prosaic in handling and less vitally detailed than has been the case these past years with Mr. Hassam. The three other prints by him on display are more intriguing, more graciously alert to the stirrings of nature. On the other hand Frank W. Benson's newest bird plate, "Yellowlegs No. 4," is a very telling bit of work, a work that will probably always be an outstanding one among his multitudinous interpretations of marsh life, for to the uninitiated a bird's a bird "for all that."

Gifford Beal's quartet of new plates is far and away the best work that he has shown this long while, and he has packed them one and all with a fine salty tang of the real New England fisherman's rugged round. Mr. Beal makes fine use of the fishing nets to swag his designs into rhythmic patterns. Andrew J. Butler, whose "Kansas" has given him considerable prestige in the print world, is seen in three other scenes of American life that have an individual look and a simple, authentic ring to them. Martin Lewis, who catches the tonalities of the side-walks of New York with his remarkable wealth of soft shading as no one else, has another typical street scene in his new "Stoops in Snow," as full of cold, blustering wind and snow as any plate could hope to be. His familiar "Derricks at Night" and "Glow of the City" are also hung.

Abbo Ostrowsky's new plate is a Brittany scene, and is somewhat sturdier and more resonant than usual. Ernest D. Roth sends nothing new, except perhaps for his "Riverside Church," which falls far short of his "Ponte del Paradiso" in intrinsic charm. Herman A. Webster, who at one time seemed to be steeped in Canaletto's rather cold and cautious style, swings into a new period with his "Casa di Mario," cast in a richer



"THE PENITENT MAGDALEN"

Recently purchased from the Kleinberger Galleries by Mr. and Mrs. Henry H. Timken and presented by them to the San Diego Art Gallery

By MURILLO

Collection of the San Diego Art Gallery Enriched By Timken Gift of Three Important Old Masters

SAN DIEGO.—The collection of old masters in the Fine Arts Gallery of San Diego was enriched on January 27 by the addition of three magnificent canvases given by Mr. and Mrs. Henry H. Timken of Canton, Ohio, Mr. Timken being the brother of Mrs. S. A. Bridges, the donor of the building. These pictures represent Murillo, Rubens and Ribera in their best periods, according to Reginald Poland, director of the gallery. "The Penitent Magdalene," by Murillo, was obtained through the Kleinberger Galleries of New York City, while "The Holy Family," by Rubens, came from the Agnew

Galleries and "A Sibyl," by Ribera from Jackson Higgs, both also of New York.

"They are glorious paintings," says Mr. Poland. "The artists, style of work and the pictures and subjects themselves supply heretofore missing links, which, as an art museum, we should not have been without."

Of the Murillo, Mr. Poland has this to say:

"We cannot but wax enthusiastic over the Murillo. The Penitent Magdalene kneels in ecstatic prayer, facing the Holy Scriptures, the cross and the jar suggestive of her anointment of the Lord. Her blonde tresses and delicate flesh compose beautifully with the mauve of her dress.

The picture is said to have belonged to King Louis Philippe, who once owned the St. Jerome which is also in San Diego's permanent collection. Later on this Murillo was in Paris and Madrid in the Marquis of Llano's possession.

"It has the lovely color and the vibrant atmosphere of Murillo's developed art, dating about 1655.

"A native of Seville, Murillo studied Rubens and Van Dyck in Madrid and finally produced a pictorial interpre-

(Continued on page 4)

Modern Museum Shows Redon and Toulouse-Lautrec

Large Loan Exhibit Combines The Biting Commentaries of Lautrec with the Poetic Dream World of Redon

By RALPH FLINT

Judging from the strange bedding-down that the Museum of Modern Art has accorded those vastly dissimilar luminaries of French painting, Odilon Redon and Henri de Toulouse-Lautrec, man would, indeed appear to be the sport of circumstance, to say nothing of his art. Just what led to this juxtaposition of talents is irrelevant to the subject of this discourse, which has to do primarily with the individual merits of the two painters now being featured at the tenth loan exhibition at the Museum of Modern Art, but suffice it to say that the comparison is manifestly unfair to Lautrec whose ruddy, vigorous and carnal essays pale before the inner fires and strange efflorescence of Redon's peculiar imagery. The nocturnal delights of Lautrec's Paris grow stale and sultry beside the delicious adventures that Redon retails among the strange blossoms and softly purring vapors that embower his own particular fancy.

Taken by himself, as in the recent display at the Art Institute of Chicago, Lautrec is very much a protagonist of the descriptive arts, very much a name to conjure with when it comes to vivifying a particular phase of Parisian life. Despite the quite magnificent designs of circus and carnival that Lautrec achieved in his more exalted moments, and such rich pictorial conclusions as the famous "At the Moulin-Rouge" (from the Birch-Bartlett Collection), "The Divan," and the "Portrait of Maxime Dethomas at the Bal de l'Opera" and the superbly satiric compositions dealing with "Messalina," one from the Adolph Lewisohn Collection being shown here, Lautrec remains primarily the illustrator de luxe, the enthusiastic scribe of a particular side of *fin de siècle* Parisian life that he so completely understood and enjoyed. These portrait sketches and studies of the famous folk who came to life when the Paris lamplights were beginning to glow, all these brilliant, facile records of the general mise-en-scène that he elected as his happy hunting ground are valuable documents from a historical point of view, as well as searching studies of character and brilliant records of a highly gifted artistic nature that was kept within certain well defined limits by virtue of his own inability to sense an art form more for its own sake.

Take away Lautrec's world of paint and powder, of dancing women and harlequins and boulevardiers and there is little left. His instinct for carrying a composition through to the point of complete realization in his "Moulin-Rouge" group seems to have been rare. He was content with a sketchy notation, a postery summary of some incident that gave him a momentary delight. It is indeed a pity that he was seldom inspired to produce more canvases like "The Divan" that Felix

(Continued on page 6)

(Continued on page 5)

**"FEMME AU PIANO"**

This painting in tempera, from the Josef Stransky collection, is included in the important showing of works by Lautrec and Redon, now current at the Museum of Modern Art

H. H. Timken Gives Old Masters to San Diego Museum

(Continued from page 3)

tation of sensuous spirit, of masterful technique and convincing reality, even when picturing the miraculous, as in his well known Immaculate Conceptions and in the Vision of St. Anthony of the Christ Child, which the Van Diemen galleries are now sending us.

"This Magdalen is among the best of Murillo's pictures. Incidentally, it is authenticated by the leading authority of Spanish painting, Dr. August L. Mayer. The canvas is five and one-quarter feet high."

As for the "Holy Family," by Rubens, "it is an exceptional treasure," in Mr.

Poland's opinion. "By the artistic giant of XVIIth century Flanders, who is the epitome of developed Flemish art, it is a beautiful, big canvas, seven and three-quarters feet wide by six and one-third feet high. It reveals," he continues, "the devout St. Francis in reverence before the Virgin holding the Christ Child. St. Anne and St. Joseph are in attendance, the Infant St. John with his symbol, the lamb, completing the group against an architectural and landscape setting.

The work is entirely by Rubens, a somewhat rare case for a Rubens pic-

ture, because of his numerous proficient assistants trained to do exactly as their master willed. The picture is 'signed all over,' requiring no further proof of Rubens's authorship than its inspection by art lovers who have any real knowledge of Flemish painting in the early 1600's. The canvas was painted between 1615 and 1618, the middle and finest phase of the artist's long and prolific career, when he was in Antwerp, known as 'The City of Rubens.'

Dr. W. R. Valentiner, Detroit's art director and a world art authority,

has authenticated San Diego's Rubens as entirely by the artist.

"While Flanders was making art history and enjoying a fullness of life generally, her dominating ruler, Spain, was no less magnificent in painting. XVIIth century Spain, while waning in power as a government, was at the peak in art.

"As Rubens summed up the art of his country and day and then went on to create with a still more truly national and artistic individuality, so Ribera kept lighted the torch of that remarkable, traditional Spanish art and then invented a new expression

for his land which has had a lasting and valuable influence.

"His 'Sibyl,' now given to San Diego, exemplifies that frank, primitive realism carried away with intensely dramatic effect, which has given him his high reputation as an artist and Spaniard.

"The beggarly, wrinkled character of the 'Sibyl' is compensated for beautifully by the lighting and by the silvery blue and gold robe of the figure. The curator of the Prado, in Madrid, Spain, and Dr. Valentiner have accepted the picture. It has been called an exceptional Ribera and is a distinguished addition to our Spanish department."



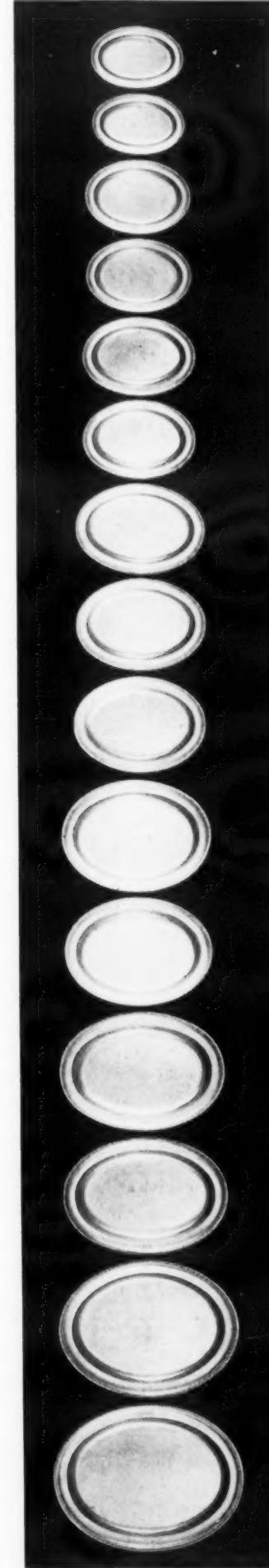
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NEW PRINTS ON EXHIBITION

(Continued from page 3)

mood, with a more atmospheric glamour than of old, and arguing much fine work to come. Levon West's new "Canadian Riders" is quite as fine as any of his adventure plates, and Charles H. Woodbury's new "The Dory" and "Old Willows" are successfully worked out in that seemingly casual tangle of line that is so individually his.

John Taylor Arms shows the progress he is making in a selected group of black and whites, and his recent printing bouts with Griggs have certainly brought him a new tonal beauty. Kerr Eby has a quartet of varied subjects; Arthur W. Heintzelman is perhaps most adequately represented in his "The Crucifix, Small." Edward Hopper's etchings always form a dramatic interlude in any gathering of print-makers, and makes me regret that there have been no new plates shown from his hand for some time.

The British group at Keppel's consists of Robert Austin, Edmund Blampied, Arthur Briscoe, Gerald Brockhurst, Francis Dodd, Joseph Gray, Henry Rushbury and Frederick L. Griggs, all acknowledged leaders in their respective departments of etching. No one can approach Mr. Griggs in his architectural reconstructions of the antique scene, and his "Sarras" with its curious spread of ledges and "Potter's Bow" with its splendid masses of masonry are both of his best. A little scene of an English laneside with sheep scampering about is romantic etching with something of a Pre-Raphaelite cast to it. Mr. Brockhurst's new "Black Silk Dress" is rather too mechanically arrived at, and the wealth of closely worked detail tends to cloud the main issue of the plate. His "La Tresse" is far more communicative of that Bronzino feeling he is apparently after in his microscopically manoeuvred style.

I liked the breezy "Lookout, Sunrise" of Mr. Briscoe, a plate new to me, and the recent Blampied numbers are cast in that glamorous designer's best manner. "Road to the Farm" with its big bushy mass of foliage and winding country lane recalling Gainsborough's lush landscaping. Mr. Austin's new "Blind Beggar of Tivoli" is, as is to be expected, beautifully drawn but there is a certain want of connection between the foreground figure and the



"DANTE AND BEATRICE"

By ODILON REDON
Loaned by Dr. W. R. Valentiner to the important Lautrec-Redon exhibition now on view at the Museum of Modern Art

architectural detail he has introduced for background. His "Puppet Master" remains perhaps his finest plate. Mr. Rushbury always gives his architectural scenes a warmth of sentiment that makes them very living documents, and his "Porta Maggiore, Orvieto" is no exception. Mr. Gray's "Sunset of Arran" is a good sea-piece, full of space and light and windy currents, and Mr. Dodd is seen in a fine river scene. "The Anchor Inn, Greenwich," somewhat too detailed for the comfort of the pattern, and in a sympathetic figure study.

At the Kleemann-Thorman Galleries thirty American etchings are on view, in many cases duplicating the numbers on the Keppel list. John Taylor Arms' famous "Lace in Stone" is a fine addition to any print gathering, although cast in his earlier and less glamorous manner. The Benson "Lone Yellow Leg" is another fine bit of bird lore from this expert ornithologist-etcher, and Roland Clark sends another study of marsh life. Howard Cook's "Harbor Skyline" is well designed, with the plumes of smoke from passing tugs woven into the pattern of towers. I like W. C. McNulty's study of East River bridges, and of all the plates dealing with the American scene I should select Harry Wickey's "Hudson River Landscape" as the most virile.

Emil Ganso makes a fine attempt at bold pattern in his glimpse of a Paris square by night, but there are conflicting accents in this etching that give it an air of being overburdened. Albert Sterner's "The Truant" (a new plate, I suspect) is one of his most happy

ROSENTHAL CHINA AWARDS MADE

A. Katchamakoff of Palm Springs, California, won first prize of \$1,500, states the *New York Times*, in a competition sponsored by the Art Alliance of America for Small Sculptures, to be executed in Rosenthal china. The Katchamakoff design was a "Group of Peasant Women Carrying a Child."

Second prize of \$750 went to Mabel Perry of Chicago, Ill., with "African Deer," and third prize of \$500 to Robert Cronbach of New York, with "The Dancers."

These prizes, with others totaling \$3,500, were offered by the Rosenthal China Corporation of Vienna. The jury for the awards follows:

Mrs. J. D. Rockefeller, James E. Fraser, Elizabeth L. Cary, Dorothy Shaver, Richard E. Bach, Albert W. Heckman and Mrs. Harriet Frishmuth.



"The Splendor of the Moon"

by F. Tenney Johnson

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Modern Museum Holds Lautrec and Redon Show

(Continued from page 3)

Wildenstein has lent. Here is a richly compacted scene that is without loose ends or any attempt to achieve a pictorial end with the least possible expenditure of effort. The rest of the galleries devoted to Lautrec—and he seems to have monopolized the best part of the Museum of Modern Art—are alive with posters and sketches and lithographs from his hand, as well as two canvas panels nine feet square that he painted for the booth of La Goule during a Parisian street-carnival. I advise you to see the Lautrecs first.

In two side galleries a group of Redon's paintings are shown, and here, after the turbulent display of animal spirits and nocturnal divertissement, one sinks down gratefully into the peace and quiet of a world apart, of a dream-world fragrant with the blossoming of a richly artistic nature devoted to beauty beyond most of his kind. Whatever Redon put his hand to—at least in the period of his maturity—the result was the same. He brought to all his work a rich imagery of thought, a fragrance of strangely blended essences that came to him from out the inner pastures of his mind, a pictorial pollen that shed its shimmery opalescent dust through the aisles of his fancy. The large decorative panel, lent by Mrs. John Alden Carpenter, is at once the focal point of the Redon group, and it is a marvel of delicate flowering forms cast upon a melting gray ground.

Then there is the haunting "Dream of the Butterflies" that is a definite precursor of the abstractionism of today, and all the strange mystic evocations to the deities and figures of mythology that came to life through the vitalizing medium of his far-flung musings. Then there is that strange earthy-red head of "The Virgin," from the James W. Barney Collection that has an inner glow and mystic being seldom encountered in painting. On every side Redon casts the seed of his fertile fancy and up spring those strange blooms that spell the name of Redon and nothing else. At times he gets into a more rigid mood as in



"SYBIL"

Recently secured by Mr. and Mrs. H. H. Timken from P. Jackson Higgs
for presentation to the Fine Arts Gallery of San Diego.

the "Etruscan Vase" and makes his shapes conform to an almost classic order of being. He invents and expands upon his inventions with an endless wealth of new formations. Such things as his "Organic Matter" are food for solemn thought.

by JUSEPE RIBERA

Recently secured by Mr. and Mrs. H. H. Timken from P. Jackson Higgs

for presentation to the Fine Arts Gallery of San Diego.

Color, rich but not too rich, fills the Redon rooms, and an evocative mood envelopes the spectator, drawing him out of the run of mundane things into the recesses of a soul that found communicating speech through the happy alliance of an outer hand and an inner

eye. It is for this reason that you must start with Lautrec, for there is no going back to him after a session with Redon. It is as if one were offered a glass of rather ordinary fine brandy off a marble topped table after having quaffed a nectar culled from Elysian fruits and flowers from a chalice fashioned after the pattern "showed upon the Mount." The magnificent series of lithographs which are equally potent in setting forth Redon's pictorial contribution are not on hand to do this painter full justice owing to lack of room, as stated in the catalog. Surely some of the Lautrec posters and the big canvas side-show paintings could have been omitted without loss in order to make room for a further Redon display.

LEIPZIG OPENS CHINESE MUSEUM

LEIPZIG.—A special correspondent writes to the *New York Herald, Paris*, that a Chinese museum, the preparation of which has taken several years, has been opened to the public in the New Grassi Museum of this city. In the first room stands a dragon frieze from a temple of Buddha near Peking, the only one of its kind in any museum in the world.

Other exhibits give a graphic picture of Chinese customs, dress, occupations, etc.

The department devoted to religious art contains a valuable painting by Tan Yin, who died in 1520. Porcelain, enamel and glass are represented by a great range of costly specimens.

BARJANSKY SHOW TO BE EXTENDED

Such interest has been evinced in Catherine Barjansky's showing of wax portrait busts and other sculpture in this medium, at the Edouard Jonas Galleries, that this unusual exhibition has been extended for another two weeks. Thus New York collectors and amateurs who have not yet been able to study these delicate characterizations in an individual medium, may still find an opportunity to enjoy Madame Barjansky's creations.

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EXHIBITIONS IN NEW YORK

DAME LAURA KNIGHT.

Howard Young Galleries

For her first American one-man show Dame Laura Knight chooses a series of works in various media dealing almost exclusively with the circus. In the world of tan-bark, high-school steppers, tarlatan skirts and slap-stick comedies this well known English academician finds a wealth of material for her robust talents. Dame Knight—somehow or other the dignities of Dame Commander of the Civil Division of the British Empire hardly suggest the minstrel categories of the Big Top—is apparently thoroughly at ease among these casuals of her pictorial acquaintance, and she has given a colorful, truthful interpretation of their activities on both sides of the calcums. Like her best in her more chatty moments back stage, when she is jotting down with sure and rapid stroke the little intimate coincidences of the circus equation, whether it be man or beast. Take for instance "Herbert the Acrobat" caught in the gentle act of sitting on his travelling gear, quas-clad in a gay lounging robe, or the even more effective "Mother and Daughter," a water color sketch of a family contretemps in the horse tent. I also cite "The Looking Glass" and "Mary and the Shetlands." Dame Knight is at her best here, relaxed yet forceful and vigorous, authoritative while seemingly playing with her art.

In the larger oils, rendered with all the thoroughness required of a typical academy performance, the artist gives one the feeling that everything has been worked out from patient models



"HOLY FAMILY"

Recently purchased from the Agnew Galleries by Mr. and Mrs. Henry H. Timken and presented by them to the San Diego Art Gallery

Induced to assist at a regulation painter's "session." She achieves colorful

designs from all the rich paraphernalia at her disposal so that the big gallery

at Howard Young's is very much alive with the contagious confusion of bunt-

By RUBENS

ing and bands and parades, just as one would expect from a show of real honest-to-goodness circus paintings. In other words, Dame Knight has rendered a strict account of herself and the circus, and the combination happens to be a very successful one. Her black and white work often reaches beyond her other accomplishments and there is a goodly selection of her etchings, dry-points, aquatints and mezzotints. These, however, are more or less familiar items with the reading public since they have appeared innumerable times in the various art publications. Her "Three Graces of Ballet" is a masterpiece of figure composition, worth a dozen nudes of the type featured in the main gallery. The large and painstakingly rendered nude, "Blue and Gold," may have its place as a solo performance for Burlington House, but it is wanting in all the genuine distinctions of form and composition that Dame Knight achieves in her black and white work.

JOSEPH NEWMAN

Fifteen Gallery

In his latest compositions Joseph Newman takes a great step forward in the art of figure painting. The earlier portraits are for the most part content with the conventional likeness within the frame of decorative background. But in his recent "Day Dreaming" figure and accessories play their true parts as integral factors in design, the bend of the Chinese leaf on the table echoing the line of the girl's arms. In "Twins," another of his latest works, the curves of the children's bodies within the bolder framework of the sofa are also effectively capitalized. Among the other paintings, the Brittany subjects have a freedom and spontaneity of brushwork that are lacking in many of the more ambitious earlier projects.

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LILLIAN GENTH

Milch Galleries

Out of the colorful regions of the Mediterranean countries—Spain, Italy, Morocco, etc.—Lillian Genth has brought a group of canvases done in her usual style. These overflow the main gallery at Milch's and fill even the lower floor with a wealth of interesting and picturesque data that this well known A. N. A. has culled on her recent voyaging. She has done the familiar Morocco street of shadows—that figured so handsomely in Marlene Dietrich's first American film—and caught its wealth of flickering sunshades without getting lost in excessive detail. Her "The Castle" is a striking scene with its swelling rock forms and effective composition. "Miracle, Loudres" is quite the best piece of recording that Miss Genth has accomplished, and rather puts to rout her more obviously conceived and executed figure pieces, such as the "La Novia del Torero" with its property roses and post-card effusiveness. "The Corner Cafe," again, is authentic observation on the artist's part, and has genuine authenticity of time and place. "Le Calvaire" is likewise a telling item. While the subject matter is in the main new, Miss Genth continues to paint in her accustomed style, giving scant heed to the changing styles and tendencies of contemporary painting.

GERRIT HONDUS

New Art Circle

Although the ground hog is said to have gone back to his hole for another six weeks hibernation the opening day of the current week affording a most peculiar display of our best winter sunshine—three art shows dealing with the circus arrived in town almost simultaneously, and anyone knows that when the circus comes, all bets about the ground hog are off. Dame Laura Knight presents the English side of the story at the Howard Young Galleries, Edy Legrand glorifies the circus as France knows it at Marie Sternier's, while a wholly different account is being rendered by Gerrit Hondius at J. B. Neumann's New Art Circle. Here we have a more introspective version of "He Who Gets Slapped," a more sombre, brooding, Rouault-like interpretation of the perennially gladsome pageant that brings us all trooping together each spring to see the latest novelties that have been brought out by the Barnums and Baileys of this rather freakish world of ours.

Mr. Hondius has shown before with Mr. Neumann, several times in fact, and he appears to be well on the way to justifying this enthusiast's faith in his art. It is true that much of the manner of Rouault has consciously or unconsciously been absorbed into the Hondius formula, but he has given the rather rudely carved out patterns of the solemn, brooding Rouault a softer conditioning, a blonder, more Nordic treatment. The gentler Dutch tendencies that inhere in Mr. Hondius's makeup preclude anything as formidable as Rouault's massive, crashing chromatics, and so we have the circus folk kept within a paler, more melting envelope. But this artist is not afraid to make emphatic use of swelling form and strange uncouth emphasis. His people have an almost dream-like being, half real, half fanciful, and yet within they are wholly tangible despite their uncommonness.

In a long upright panel Mr. Hondius has fashioned a striking pattern of trapeze performers in flight. He shows a number of studies of non-circus life, and yet I think his best work has to do with the main theme of the exhibition. The catalog refers to the essential gravity of the Hondius canvases as a remarkable instance of an "unswerving devotion to deep-rooted principles, growing out of a genuine vision—," as something of a rock "in the midst of this flood of trivial inventions threatening to put the art world on a level with the automobile and radio industries (with new models annually)."

ARTHUR MILLIER
BESSIE CREIGHTON

Delphic Studios

Etchings by Arthur Millier and water colors by Bessie Creighton are on view at the Delphic Studios, the former hailing from the West Coast and the latter from the East. Mr. Millier



"PORTRAIT OF A MAN"

Included in the artist's exhibition, now on view at the Ferargil Galleries

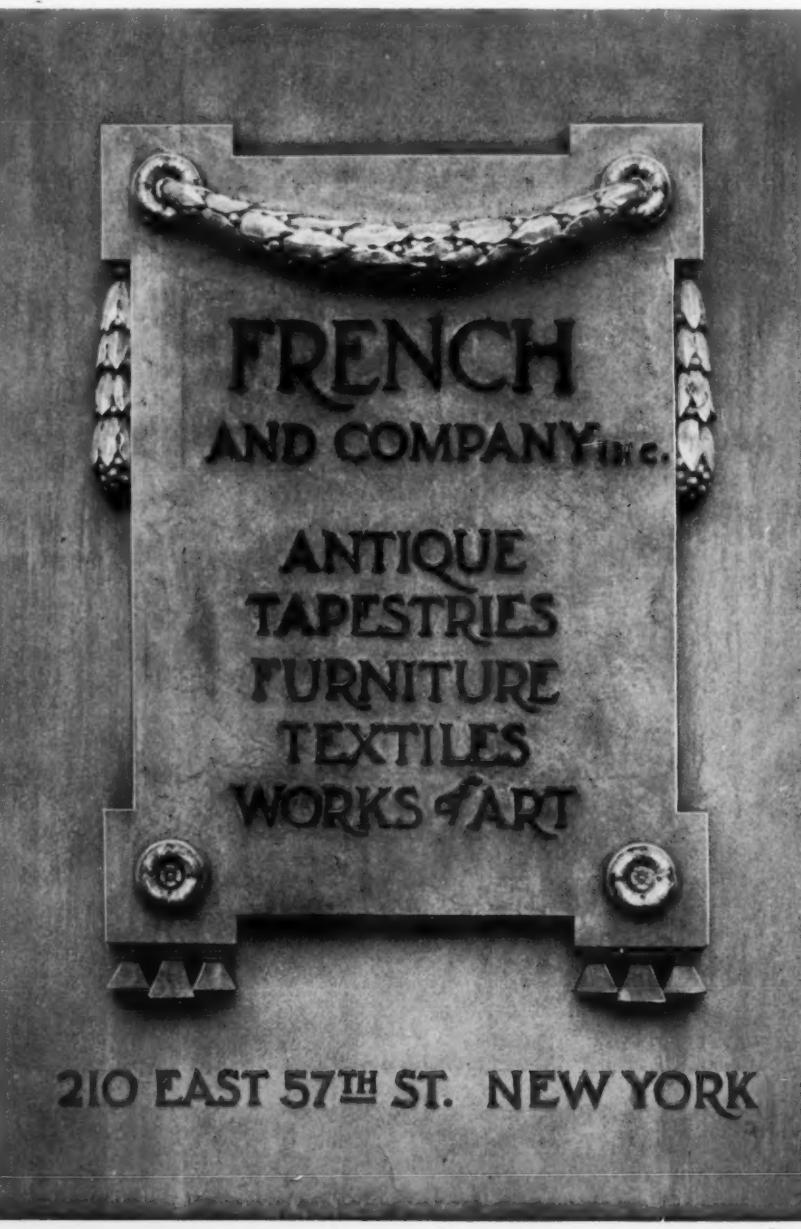
By LUIGI LUCIONI

is well known in the Western art world, not only for his able etchings of the California terrain, but also as art critic of the *Los Angeles Times*. He likes California, although he comes originally from quite a different sort of place, the southwest of England, and his impulse to etch came from seeing reproductions of Whistler's Antwerp plates when quite a boy. He goes straight to nature for his subject matter, and has gained an easy mastery over his materials that enables him to translate onto the copper plate a wide variety of incidents.

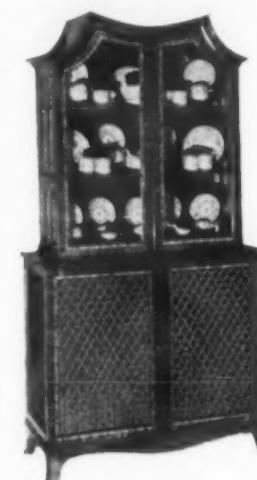
I think his "Horses Grazing" the best of the forty odd numbers listed in the catalog, and I believe that this is also a favorite of the artist's. His "Storm—Santa Monica" is a fine bit

done on his native heath. The famous Los Angeles Plaza—the native Spanish section of that far-flung community that Louis Bromfield so aptly describes as "Six Suburbs in Search of a City"—affords Mr. Millier opportunity for several effective plates.

Miss Creighton's water coloring is of a pleasantly restrained sort, and she aims at rendering strict account of natural form rather than indulging in any playful antics with washes and technical subtleties. She is straightforward, rather dry in touch, observant of telling detail, quick to catch the general effect of her scene whether it be the New England that is her native habitat—rocks, roofs, boats—or the Southwest with its cacti and canyons and squat adobe dwellings.



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CHANTAL QUENNEVILLE

Jacques Seligmann Galleries

Apparently no French painter can be called really self-respecting without having made an American debut, and the latest arrival from the City of Light is Chantal Quenneville with a series of paintings done in various tempera mediums. The large gallery at Seligmann's is hung with her delicately conceived and wholly Gallic visions of people and things and places worked in the various media that she has made her own, and they present a very pretty picture of an artist wholly at one with her metier.

Mme. Quenneville knows the limits of her various techniques as they oil, tempera, casein or wax and she adheres to understatement of fact even in the more robust oil medium. She enjoys a charming intimacy of outlook, one that gives her work a sort of Vuillard closeness of content and mood, that enables her good taste and obvious refinement of vision full play. She runs to delicate effects of color as well, giving preference to a certain undertone of early red, probably due to her emulation of the ancient tempera painters who were accustomed to priming their plaster grounds with Armenian bole or some other reddish pigment.

Just where Mme. Quenneville makes her distinction between tempera and painting with casein or wax—her medium is apparently a more fluid one than the pure "encaustic" painting—I am unable to determine, since the results are all more or less the same in effect, and after all is said and done the word tempera as it is generally used today covers most mediums based on emulsions of one sort or another. Most probably she prefers the "egg" medium to be known as tempera, but the differences are hardly sufficient to warrant such elaborate classification as the catalog affords. Her explana-



STAINED GLASS PANEL DEPICTING MARY TUDOR, QUEEN OF ENGLAND

Included in the sale at Sotheby's, London, from February 11-13

tions, used as a foreword, do not illuminate this point sufficiently.

But her work is charming in its net results, and she makes her landscapes, people, flowers and still life come to pass with a delicate pictorial authority. She is a direct descendant of that little Parisian group that used to be called "Intimists." Several of her studies of game birds recall the little still life by Walter Sickert that Duncan Phillips added to his collection last year. Mme. Quenneville makes painting a pleasure and matches her perceptions with media that do them full justice.

EDWIN AVERY PARK

Penthouse Gallery

New York's most up-to-date art center, the Penthouse, officially known as the S. P. R. Galleries, is hung with water colors by Edwin Avery Park, who is responsible for the "P" in the rather cryptic S. P. R. that emblazons this tower chamber of the arts. Some two dozen examples of his work show him to be a boldly minded painter, bent on getting at new forms and color effects and quite unafraid of taking the necessary leaps and bounds in arriving there. He is a landscapist primarily, although an abstract piece of patterning à la Klee shows him well equipped to follow out this particular train of thought. He should go far in his search for significant forms, as he has a wholesome respect for his medium and a sure hand in reaching down his pictorial findings. If some of them don't quite come off, it is due to the simple fact that making nature over to suit some special decorative formula is not the easiest task in the world. However, I do not hesitate in predicting a considerable future for Mr. Park, once he gets over some of the perhaps inevitable bumps in the road toward his goal.

ROSS MOFFETT

Rehn Gallery

Rehn's much exhibited "Net Wagon" of several years ago, with its Guido Reni rhythms, is in strong contrast with Ross Moffett's sharper and more nervous treatment of the same subject in his exhibition now on at Rehn's. Although most of the canvases in this showing have been painted in and around Provincetown, Moffett has kept himself free from the pet mannerisms that are all too contagious in this community. He has, however, developed a few idiosyncrasies of his own, chief among them a passion for angularity.

The incisiveness of his manner is especially effective in the two winter subjects, with numerous figures silhouetted against gray-blue ice and sky. His geometrical obsession, so distressing in some of the landscapes, becomes in "Prison Riot" a thrust and counter thrust of line contributing directly to the force and intensity of the composition. Another of the more purely imaginary subjects, "Lost City," with its abrupt turnings of ramparts and steps, again justifies a style which is not without danger. "Provincetown Still Life," the only composition of this genre in the show, has some interesting painting in the right half, offset by the overcoat to the left, which suggests a large brown seal about to jump into the sea.

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**LEON CARROLL
OMER LASSONDE**

Babcock Galleries

"Widening the angle of the little lens which we call the eye to the limit of its capacity," Leon Carroll's magnified flowers fill the front room at Babcock's with engaging color and vibrant rhythms. Although primarily decorative in approach, the artist draws from his blossoms a poetic symbolism that is inherent in their form. Thus the sheathed crocuses dedicated to Ruth St. Denis becomes a "Rhythm in Blue," and the luxuriant orchid enlarges into an avid trap of mauve satin. Fox gloves become transfigured into moonlit spires and the humble zinnia of our grandmother's garden yields one of the most stirring harmonies of clear red, pink and orange. If the artist in his bold and striking statements, occasionally borders too closely on poster effects, he can in such works as "Translucence" record the most delicate nuances of tone while still remaining true to the revelations of the magnifying glass.

In the center gallery at Babcock's hang paintings by Omer Lassonde, the majority of them done in Samoa. Three portraits of native princes are the most successful things in the show, both because they are firmer in treatment than the rest of his work and because they show a more careful regard for spacing and balance. The majority of the landscapes are not only rather thinly painted and conceived, but so crowded that they lack breathing space. "Travelling Mountain" with its

wide expanse of exquisitely toned sky, gains immeasurably over most of its cramped neighbors. The pigmentation of the landscapes is also less happy than that of the portraits. Apparently inspired by more brilliant predecessors who have worked in this locale, Mr. Lassonde adopts the dangerous method of stocking his palette with a rich assortment of colors and laying them on in closely juxtaposed strokes, which in many cases produces a jerky, patch-work effect, instead of blending in the true impressionist style, as he doubtless intended.

**Chardin-Watteau
Controversy Now
At Last Settled**

BERLIN.—Negotiations are under way between the Prussian state and the former Imperial family concerning the final settlement of ownership of paintings by Watteau and Chardin. Arrangements are now completed to the effect that export permission will be given for the Watteau, while the Chardin becomes the property of the Berlin "Kaiser Friedrich" museum. The newly incorporated painting is a work of great distinction, showing Chardin's graceful and delicate art at its best.

F. T. D.

The ART NEWS**ERLE JOHNSON****Kraushaar Galleries**

Erle Johnson, a young American painter voluntarily assuming the mantle of the Master of Aix, is showing a group of canvases at Kraushaar's that demonstrate in a back-handed way how magnificently the now traditional innovations of Cezanne stand the test of time and imitation. It is unusual to see such a wholesale use of a particular set of borrowed formulae as Mr. Johnson's, and it is remarkable indeed to see how well he has set the Cezanne tricks of style and color and composition to motion again. In very truth, once the fact of Mr. Johnson's gentle pilfering has been grasped, these still-lifes and landscapes stand out as remarkably handsome pieces of painting.

A composition of jugs and fruits and other what-nots of the typical "nature morte" is well put together and vibrantly colored. "House and Shed," while still within the Cezanne tradition in the main, is perhaps Mr. Johnson's most individual and promising contribution to the exhibition, for he has introduced certain passages and accents that seem to have become his own through close acquaintance with the code that he has adopted pro tem. A rich spread of mottled reds and purples is the dominant note in the canvas, and if the painter can take such a bold hold on nature as this when he has ceased to be slavishly tied to Cezanne's painting strings, he should come across with some splendid accomplishments stamped with his own particular brand.



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OTHER MEN'S MEAT

The Toledo Art Museum's recent acquisition of Henner's "Magdalen" that formerly graced the galleries of the Metropolitan Museum of Art pertinently illustrates the progressive nature of aesthetics in the making. One man's meat being oftentimes another man's poison, the converse of the adage is equally tenable and should help us to look upon a work of art for what it may have for us at the moment, instead of either enshrining it in some holy of holies or else consigning it to the scrap heap. While the Metropolitan authorities, who once took Toledo's "Magdalen" into their midst with due acclaim, now turn a cold shoulder upon her, and pass her on to the next bidder, it does not necessarily mean that her day is wholly done.

The good folk of Toledo, less versed perhaps in the intricacies of art than their Manhattan cousins, will undoubtedly find much comfort in the simple appeal of the Henner canvas. Then, when they in turn have come to see the more recondite charms of the greater masters, they can pass the Henner on to some other ambitious center of culture just starting its ascent toward the heights. After all the important thing about any work of art, above its intrinsic value or its associative appeal, is the underlying idea expressed, and it is not by any means a matter of snobbishness or undue superiority if art that has become outmoded for one is still available for another.

Practically all of us—collectors or artists or museums—have to learn by successive steps and even while we have come to swear by Picasso and his crew, we may have at one time been delighted with a Henner. There is nothing sacrosanct about a work of art, being a delightful means to the end of furthering our understanding of the eternal verities. Burn up all the art of the world today and the world will start producing more tomorrow, and perhaps better. Truth is beauty and beauty truth, as the poet has said, and the passage of a Henner from New York to Toledo is simply part of the everlasting give and take of the general art education of a world still in the making.

LATEST BOOKS

TABATHIERES DES COLLECTIONS DU
MUSÉE DU LOUVRE
By Henry Nocq and Carle
Dreyfus, Conservateur-adjoint
au Musée du Louvre

Publisher: G. Van Oest, Paris

All collectors of snuff boxes will want to own the recent large handsome volume on the snuff boxes in the Louvre, containing as it does many illustrations in photogravure as well as the pictures and interpretation of all hall marks of the examples in this collection.

Snuff boxes came into vogue just before the middle of the XVIIIth century. The oldest in the Louvre bears the date of 1743. Immediately these dainty bibelots became the rage. A bill of sale of 1751 proves that already the King had a fancy for them as presents. It was part of a courtier's elegance to know how to take just the proper pinch of snuff with a graceful flourish, in those days snuff taking the place of dawdling with a cigarette

Marriage Unites Wildenstein and Demotte Families

The marriage of Miss Andree Kridel Wildenstein, daughter of Mr. and Mrs. Felix Wildenstein of 888 Fifth Avenue, New York, to Mr. Lucien Demotte, unites the families of two of the oldest and foremost art concerns of New York and Paris.

The ceremony was performed in the main ballroom of the Hotel Pierre, on Thursday evening, January 29th, amid a large gathering of friends who remained for the wedding banquet directly after the ceremony.

Mr. Demotte and his bride sailed for Paris at midnight Thursday on their wedding trip, and will remain for a brief holiday.

today. Beau Brummels of the time even had their portraits made, depicted in the very act.

The collecting of these fascinating objects, in gold, in ivory, lacquer, porcelain and even wood also began almost immediately, and government

supervision was so strict regarding the weight of the gold and the hall marks that it was not until 1776 that what in the preface is called "trash" began to appear and was allowed to be merchandised.

During the first half of the XIXth century, one learns, like all works of art of the century preceding, snuff boxes were not highly valued. But at the Fould sale in 1861 a snuff box in mother-of-pearl and gold fetched 2,680 francs and another in jasper mounted in gold, 3,500. Twenty years later the seventeen boxes in the Double sale brought bids ranging from 5,000 to 30,000 francs, while in the auction held by the Marquis du Thuisy in 1901 of one hundred and fifty boxes, a miniature by Dumont brought 8,200 francs, a portrait by Petitot 15,000 francs, and work by Van Blaremborghe 10,500 and 21,000 francs. A box in gold and colors went at 10,000 and another in mother-of-pearl and gold at 9,000. "And for thirty years now," to quote from the introduction, "the value of these precious boxes has steadily increased."

As for fakes, "there are in circulation many modern copies of antique examples, and sometimes with a certain exactitude. There are also fakes which are truly old. They were made in Germany and Switzerland, even from the middle of the XVIIth century, when the art in Paris had attained such prestige that Swiss boxes could not find a sale without Parisian hall marks.

"One common fake which is difficult to trace is that in which an old



SULTANABAD BOTTLE WITH TURQUOISE GREEN GLAZE
Loaned by the Bachstitz Galleries of New York and the Hague to the great Persian Art Exhibition in London

PERSIA. XIITH CENTURY

but plain box has been enriched by engraving, gold, color or enamel. If the work is well executed, and it is sometimes, there is no sure way of detecting the deception.

"And what is not surprising, is that many fine and beautiful boxes have been re-named. And this restoration, partial or total as the case may be, seems to us indispensable considering the fragility of the kind of decoration."—E. W. P.

OBITUARIES

MRS. ANNA S. TAFT

Mrs. Anna Sinton Taft, the widow of Charles P. Taft, former publisher of the *Times-Star*, and a sister-in-law of the late President William H. Taft, died on January 31 supposedly of a heart attack after an hour's illness, at the age of seventy-eight.

Mrs. Taft, who was one of the wealthiest women in the United States, her estate being estimated at more than \$50,000,000, had for many years devoted herself to cultural movements in Cincinnati. Not only did she and her husband create and give to the city of Cincinnati the Institute of Fine Arts, but she was particularly interested in the success of the Cincinnati Symphony Orchestra and long the most active member of its governing board.

Mrs. Taft and her husband, in compliance with the will of the former's father, David Sinton, pioneer real estate dealer, long occupied the old family homestead in Pike Street, once in an exclusive residential district. At Mrs. Taft's death the residence and its contents, among which are paintings and other works of art valued at millions of dollars, will become the property of the Art Institute.

Two daughters survive Mrs. Taft, Mrs. William T. Semple and Mrs. Albert S. Ingalls of Cleveland, as well as three grandchildren, David Ingalls, who is Assistant Secretary of the Navy, Albert Ingalls, journalist, and Mrs. Anna Warburton of London.

PHILIP L. HALE

The well known artist and critic, Philip L. Hale, died on February 2 in the Beacon Memorial Hospital, Boston, after an emergency operation. Mr. Hale, who was born in 1865, won many prizes for his paintings, among them the Proctor portrait award from the National Academy in 1916, the Pennsylvania Academy of Fine Arts prize, the gold medal of the 1910 International Exposition at Buenos Aires and the Philadelphia Sesquicentennial Exposition award.

In addition to his achievements as a painter, Mr. Hale was also well known as a writer on art. Not only was he the author of several biographical sketches of painters, but he also wrote a critical estimate of Vermeer. At various periods he served as art critic for the *Herald* and the *Boston Evening Transcript*. Several years ago he abandoned journalism in order to devote himself more completely to painting and lecturing on art.

The son of the Rev. Edward Everett Hale, author of *The Man Without a Country*, Philip Hale received the greater part of his education in Boston. Shortly before taking the Harvard entrance examinations, he decided on the career of an artist and went to Paris to study. After working at the Julian Academy and the Ecole des Beaux Arts, he returned to the United States to teach at the art museum, where he remained for some thirty years. In 1902 he married Miss Lillian C. Wescott of Hartford, also a painter.

Among his better known works are "The Crimson Rambler," in the Pennsylvania Academy at Philadelphia; "The Spirit of Antique Art," in the Museum of Montevideo, Uruguay; "Girl With Muff," in the Corcoran Gallery at Washington, and "Girl With Pearls" in the Philadelphia Art Club.

CORRECTION

We regret that in the last issue of The ART NEWS, January 31, the name of Mr. George C. Vaillant of the American Museum of Natural History and the last word of his review of the book, "L'Archaeologie du Bassin de l'Amazonie," were inadvertently transposed by the printer to the middle of the page at the end of the third column.

LIBRARY SHOWS CURRIER & IVES

The majority of the 194 Currier and Ives prints at the New York Public Library at 42nd Street come from the collection of Mr. Harry T. Peters, author of the sumptuous book, "Currier and Ives, Printmakers to the American People." The rest of the prints chosen come from the collection belonging to the library. According to the catalog.

The prints "have been selected primarily for the subjects portrayed. Incidentally they include some of the finest lithographs published by Currier and Ives, many of them of considerable artistic merit. The importance of the exhibition, however, lies in the fact that it is an authentic record of an exceedingly interesting period of American life. . . . Mr. H. I. Brock, reviewing Mr. Peter's important book, says:

"What the United States was like during the two middle quarters of the XIXth century is a matter in which we may all take an interest—especially at a time like the present, when nobody knows what America is going to be like a decade hence. . . . We find ourselves at the beginning of the airplane age. . . . The really 100 per cent American age was the age of the horse, specifically the age of the American trotting horse. . . . It was also the age immortalized by Currier and Ives prints."

Attention is also called in the catalog to the appropriately simultaneous exhibition of the Stokes collection of American historical prints and early views of American cities in the third floor corridors and to the temporary exhibition in Room 316 under the title of "New York Today and Fifty Years Ago," of drawings by Vernon Howe Bailey and etchings by W. H. Wallace.

In his interesting preface, written especially for the catalog of the Currier and Ives prints, we learn that:

"A proper appreciation (of the period from 1835 to 1885, when this firm was active) can only be had if we realize that there were no news reels, no photographs, no Sunday supplements—in fact, nothing of a pictorial nature was really in the field as we understand it today. Works of art came to us at high prices from Europe in clipper ships, but they were far beyond the average pocketbook of America."

"It was to supply this need that Nathaniel Currier produced his lithographs, hand colored, for six cents apiece at the start. Later the price advanced to twenty cents each for very much inferior ones. The large folios now so famous sold at from one dollar to three dollars. . . . The large mass was comprised of the small folios, known as stock size, which sold regularly for years at six dollars per hundred, or six cents each—choose your own subjects from the list."

"There are those who have criticized their artistic merits. Can there be any basis for this when we consider the price and the fact that their slogan for years was 'Works of Art to brighten the home within the reach of all'? Any firm that for half a century turned out two or more pictures



"WOMAN WITH THE LOAVES" By PICASSO
Acquired by the Pennsylvania Museum from the Marie Harriman Gallery,
through the gift of Mr. Charles E. Ingersoll

of national interest a week, that exerted an aesthetic and artistic influence on a nation, that carried a message or news of the events and progress of the day by stage coach packages to our far distant states, that introduced Lincoln, helped to immortalize the clipper ship (our greatest sporting venture), visualized the gold rush that started an epoch and changed the speed of the world and could leave us a record in pictures of all we have read about our growing pains surely needs no defender on the side of artistic merit. They have left six thousand tombstones for that critic to view. It must be borne in mind that the prints chosen for exhibition in the New York Public Library are just a cross-section of American life and customs. . . .

"The process that is called lithography . . . (writing upon stone) was discovered by Alois Senefelder, the Bavarian, about 1795. This Bavarian discovery traveled to France and England; from there it was brought to Boston early in the last century by Bass Otis. . . . The Pendletons started as lithographers in Boston in 1824, and by the year 1828 they were flourishing and took for apprentice a fourteen-year-old boy from Newburyport, Massachusetts, Nathaniel Currier. About five years later, when he had learned his craft, he went to Philadelphia, then to New York, where after a few unsuc-

cessful attempts he definitely launched himself about 1834.

"The history of the house of Currier and Ives, Printmakers to the American People, had started. The year 1840 was to see it a national institution. On a bitter January night in 1840 the steamboat Lexington caught fire in Long Island Sound. More than a hundred lives were lost. Three days later Mr. Currier was ready with a picture of the burning ship together with seven columns of detailed description of the disaster, which was set up in the Sun office. There was such demand for this extra Sun that the presses had to be kept running night and day; Mr. Currier himself wrapped and tied the bundles. When those busy days came to an end, Mr. Currier had a national reputation. The Sun put out the issue as an illustrated extra or supplement. Fame had come and a new era had been established—that of the illustrated newspaper. It was just this instinctive news sense, combined with speed, that fairly launched the Currier and Ives Print shop. Of course it was then N. Currier, but for the sake of convenience we have come to speak of the whole gallery of achievement as 'Currier and Ives.'

"Perhaps it was due to the intelligence of the partners, again perhaps to their friends and associates—Horace Greeley, Seward, John Greenleaf Whittier, P. T. Barnum, the inventor

of modern advertising methods, together with most of the famous men of the day, who were friends, visitors and patrons of their print shop. An old New Yorker once described it as a sort of social gathering place of the important men of the day. . . .

"In 1857, Nathaniel Currier took for a partner James M. Ives, his brother-in-law, and for many years previous his bookkeeper. They went on happily and prosperously until the world was changed by new methods of steam presses, chromo-lithographs, photography, illustrated papers transported by express trains, in fact by time and progress.

"During their fifty years of service to America they assembled an extraordinary staff of artists, pictorial newsgatherers, lithographers, colorists and distributors, many of whom graduated to become famous in their own lines.

"What we are concerned with is the extraordinary pictorial panorama of six thousand prints that they have left depicting the growth of a nation during its period of transition, a War of the Rebellion, a War with Mexico, Lincoln, the Gold Rush, the Indian and Buffalo, the Mississippi River and its Steamboats, Barnum and his freaks, Presidents and their cabinets, cartoons of bitter political struggles, the Wayside Inn, the New England Farm House, Winter in the Country, Home to Thanksgiving, the Winning and the holding of the America's Cup, Temperance Banners, the Drunkard's Progress from the first Glass to the Grave, the costumes and customs of a people, the weddings and funerals—in fact, it would indeed be a most difficult task to find any story or episode in our early history that could not be illustrated from the gallery. Just America in six thousand hand-colored lithographs for the people at six cents each. What an achievement!"

PERSEPOLIS LURES ARCHAEOLOGISTS

TEHERAN.—Persepolis, the ancient capital of Persia, which contained the "palace of one hundred columns," reputed to be the largest building of antiquity, may be "reconstructed" by an American expedition, it is learned from the *New York Herald*, Paris.

The Chicago museum has just asked the Persian government for permission to send an expedition to the ruins of the ancient city in order to carry out its restoration. And the University of Pennsylvania museum, which is conducting an expedition with the British Museum at Ur of the Chaldees, has been granted permission to excavate Demghan, with Frederick Wulsin heading the expedition.

The chief archaeological remains in Persia are at Persepolis, forty miles northeast of Shiraz. The site is marked by a large terrace with its east side leaning on Kuh Rahmet, "the Mount of Grace." On this terrace are the ruins of colossal buildings constructed of dark gray marble, the stones of which were laid without mortar and numbers of which are still in position.

A striking appearance is given by the huge pillars. The ruins were named "the forty columns or minarets" but they are now known as "the throne of Jamshid." It is held beyond dispute that they represent the Persepolis which was captured and destroyed by Alexander the Great.

Here are to be traced the palace of Darius, the two palaces of Xerxes and other buildings erected on separate platforms.

PARIS LETTER by Paul Fierens

The department of Egyptian antiquities at the Louvre have just received an important windfall coming from the French excavations at Médamoud and of Deir-el-Médineh. Médamoud had already furnished the Louvre with several royal statues. The actual cargo allowed some architectural elements of the first Theban empire, and notably a lintel in limestone with a bas-relief of Sésostris III. This magnificent slab, one meter and quarter in height and two and a quarter meters in length shows a king making an offering to the god Montou, and the figures appear in the most beautiful classical style of the Middle Empire.

From Deir-el-Médineh come several stelae, tables for offerings and so on, dating from the Second Empire, and of special interest a group of objects discovered in 1928 in the unviolated tomb of Sennefer: a coffin, a mask of the departed, jewels, a tabouret, a coffer, and dried flowers, which enrich the funeral hall of the Louvre.

M. Guirault, antiquary of Paris, has bequeathed to the Louvre an extremely rare little table of the Louis XV style, which, according to the wish of the donor, has just been placed beside the desk of Louis XV. M. Carle Dreyfus, curator of furniture at the Louvre, estimates that this small table "is in every respect worthy of being featured near the masterpiece of the greatest cabinet-maker of the XVIIIth century." The top of the table is formed by a piece of Sèvres porcelain ornamented with roccoco garlands and flower motives. On the under side of the top is the date 1764 and the monogram of the decorator, Le Guay. It is possible that this piece of furniture may have belonged to Louis XV himself.

Around the new year the activity of the galleries is always reduced. Celebrations apart, there is this year the business crisis which contributes toward maintaining a certain moraine in the galleries. We have seen, nevertheless, at Druet's, a notable collection of small paintings by André L'Hôte. This painter has not changed his style, but he has succeeded in giving to his color a special intensity, new enough with him. Certain nudes, presented on a rich background seem compositions by L'Hôte orchestrated by Matisse or else odalisques by Matisse reorganized by L'Hôte. And the rough sketches, the pastels, the water colors of one of the most intelligent artists of today (for few men are able to talk about art as does André L'Hôte) demonstrates clearly that intelligence does not always smother sensibility.

The Galeries George Petit announce for the coming month an exhibition of "Swiss Art (Painting and Sculpture) of the End of the XIXth and of the XXth Century," where one will see the representative works of Hodler, Valotton, Haller, Bosscher, Auberjonois and the rest. This show is organized by M. Kaganovitch with the help of the well known collectors and connoisseurs, MM. Oscar and Georges Reinhard, Hahnloser and Mermont, the founders of the Musée de Winterthur.



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BERLIN LETTER
 by Flora Turkel-Deri

The current exhibition of contemporary Japanese paintings in the Academy of Fine Arts is the first group showing of this kind in Europe, bringing together one hundred and forty-seven paintings by nearly as many individual artists, the majority being represented by a single work only. This comprehensive survey of the present status of painting in Japan includes no examples not conceived on traditional lines. It is one of the main characteristics of Japanese art that the doctrines of schools that flourished in the past have been kept alive until today and handed down from generation to generation.

The difference between Occidental and East Asiatic art is fundamental. Japanese artists still continuing to paint their dream of beauty and avoid the representation of sordid daily existence. Here the minute, yet elusive rendition of flowers and animals, the visionary simulation of nature, reach a degree of perfection which is the fruit of an age-old meditation and contemplation on the very essence of things. What delicacy in the rendering of textures, what subtle taste and cultivation in many of these offerings! The painter, Gyoshu, contributes such an example of bewitching craftsmanship in "Snowfall at Night," representing a barren tree extending its branches into the icy air. In his India ink, "HaHa Bird," Taikwan carries simplicity to extremes in



"BAL MASQUE"

Included in the one-man show of work by this artist now current at the New Art Circle

By GERRIT HONDIUS

achieving fullness of expression. As to color, the painting, "Hungry Raven," by Suisho, is notably suggestive, and "Still Life," by Seiho, testifies to mastery.

The landscapes reveal more of the Western naturalistic currents which entered the country together with the introduction of oil painting and perspective, and which have had and will increasingly have such a strong influence on Japanese art. If these compositions are not for the most part in the nature of a revelation owing to

their similarity to the more strikingly original works of the past, they are certainly serious attempts to adjust traditionalism to the changed conditions of the present. The swift pace of western evolution is unknown to the Orient, but judging from the judiciously chosen examples in this assemblage, contemporary Japanese artists are excellently equipped to bring about an art revival worthy of their forbears. Out of the union of old and new forces there will arise a modern Japanese artistic achievement.

Professor Oscar Schlemmer's latest works at the Flechtheim gallery are representative of the abstract intellectual modernism that plays a part in contemporary art. With him the human body is a geometrical configuration actuated solely by mechanistic function. The corporeal figure and space are important factors in these compositions, and the interplay between the two is rendered in many variations. Schlemmer's conception of the human being as a robot does away with psychological individualistic in-

terpretation and establishes the frigid reign of construction. Through the precision of their organization these designs have a distinct appeal, and they are well suited to unadorned modern architecture.

Showed in conjunction with these paintings is Margaret Moll's sculpture, which may be classified as cubistic inasmuch as the human body is treated in contrasting planes and parts with a sure feeling for the relative proportions. If only they were filled with pregnant rhythm and zest, these forms would gain a compelling air of conviction, whereas they are void of the human sensuous equation.

* * *

Drawings by sculptors are often the most attractive part of their work, a fact lately confirmed at the Neumann-Nierendorff Gallery's exhibition of works by Joachim Karsch. The ease with which inner emotion is expressed in these designs is not possible in the plastic works. In these, the artist has yielded to the realistic appearance, to the detriment of imaginative interpretation. It remains to be seen whether the artist will free himself from these fetters and intensify the psychic significance of his works.

* * *

Bwald Matare at the Möller Gallery holds a reputation for the intensity with which he brings the dumb, vegetative existence of animals into plastic expression. Every inch of his wood carvings is filled with feeling for the passive relaxation, the sweet peace and harmony of nature. The compact massiveness of these sculptures, the simplicity of their outline, serves to strengthen their specific character. In a world such as the present, full of hustle and bustle, it is distinctly cheering to come across creations so full of placidity.

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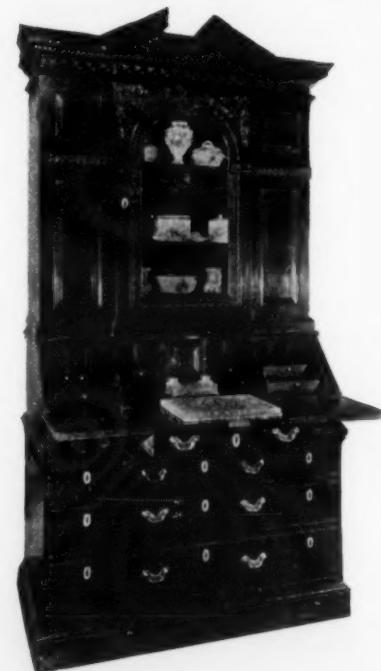
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RARE VERONESE GOES TO BOSTON

BOSTON.—To the Museum of Fine Arts, Boston, has recently come a rare religious painting by Paolo Veronese. Veronese, best known as the brilliant decorator of Venetian palaces, reveals in this canvas "The Dead Christ Supported by Angels," the deep religious faith which persisted as part of the artistic heritage of his day, despite the spiritual decadence that had fallen on luxury-loving Venice.

After 1570, Veronese did a number of religious pictures. Two resembling the museum work are "The Dead Christ Supported by Angels" in the Curtoni Collection at Verona, and a painting of the same subject in the Hermitage, both done between the years of 1576 and 1582. The latter differs from the work in the museum in that the figure of the Virgin appears in the background and the angel on the left is eliminated. The position of the body of Christ, however, is strikingly similar. In the museum canvas, the scene is suffused with a mystic pathos, a note rare in Veronese's painting. Perhaps he was inspired by Titian. If so, this might also account for the change in the design in this work. On the other hand, he may have wanted to attempt something in an unaccustomed vein.

In this painting two angels lift the lifeless body of Christ onto the edge of the tomb, a dark somber background throwing the three figures into strong relief. The greenish gray flesh tones of the dead Christ and the warm reds and greens of the angels' robes still manifest a Venetian's delight in rich color. But here Veronese's usual joy in life and his gay inconsequential sentiment have given place to a tender melancholy. The element of suggestion in the effective use of chiaroscuro gives to the scene a peculiar sensitiveness. Giovanni Bellini painted a somewhat similar subject, and it is not incorrect to suppose that Veronese was inspired by it. Veronese's repu-



"THE DEAD CHRIST SUPPORTED BY ANGELS" By VERONESE
An important recent acquisition of the Boston Museum of Fine Arts

tation as a brilliant colorist, decorator and reflector of contemporary fashion is so well established that his achieve-

ment in depicting the somber religious scene in this painting is unusual.

El Greco also may have been influenced by this canvas—particularly by the geometric basis of the design and the skillful use of pure color. When El Greco was working in Venice, he was more or less an imitator of Tintoretto. But although he followed Tintoretto's composition, the color which was what attracted him most in Venetian painting, is more daring. In this early period El Greco was a pure Venetian. And it is interesting to note that some of his paintings have even been attributed to Veronese. An example of this slight dependence on Veronese may be found in the early rendering of "The Purification of the Temple," one version of which the museum is fortunate enough to own.

In the current bulletin of the museum, Philip Hendy, curator of paintings, says of this recent accession:

"Veronese made use of it twice at least, for Ridolfi in his life of the painter mentions two pictures of the dead Christ with two angels, one belonging to Dr. Curtoni at Verona, the other to the Marchese Giustiniani at Venice. The museum's picture may well be one of these two, for it is too intimate in scale, too delicate in treatment for an altarpiece in a church. It was evidently intended for a private house, and it is the only example precisely of this theme attributed to Veronese to-day. . . . The proven history of the canvas, however, goes no further than a private collection in Italy, whence it is recently come."

VAN DYCK GOES TO CANADIAN GALLERY

OTTAWA, Ont.—Canada's art collection in the National Gallery has been enriched by the acquisition of Van Dyck's "The Magdalen," according to the *New York Times*. The painting is the gift of William Southam of Hamilton, Ont., father of the chairman of the board of trustees.

"The Magdalen" is one of a number of religious pictures in which the effect of Van Dyck's five-year stay in Italy is discerned. Its date has been set between 1627 and 1630.

CHICAGO MUSEUM HOLDS ELECTIONS

At the annual meeting of governing members of the Art Institute the following honorary trustees were elected for the ensuing year: John J. Gleeson, William O. Goodman, Frank G. Logan and Martin A. Ryerson. The other trustees to be are David Adler, Arthur T. Aldis, Robert Allerton, Frederic C. Bartlett, Walter S. Brewster, Percy B. Eckhart, Max Epstein, Charles F. Glore, Alfred E. Hamill, John A. Holabird, Robert P. Lamont, Chauncey McCormick, Cyrus McCormick, Jr., Potter Palmer, Abram Poole, Julius Rosenwald, Walter B. Smith, Charles H. Thorne, Russell Tyson and Charles H. Worcester.

At their meeting following the adjournment of the governing members, the trustees re-elected the following officers and committees: Martin A. Ryerson as honorary president, Frank G. Logan and William O. Goodman as honorary vice-presidents, Potter Palmer as president, Robert Allerton, Cyrus McCormick, Jr., and Percy B. Eckhart as vice-presidents, Walter B. Smith as treasurer, Robert B. Harshe as director, Charles Fabens Kelley as assistant director, Charles H. Burkholder as secretary and business manager and Guy U. Young as manager membership department.

Those elected to the executive committee are Potter Palmer, Robert Allerton, Cyrus McCormick, Jr., Percy B. Eckhart, Walter B. Smith, Charles H. Thorne, Walter S. Brewster and Charles H. Worcester.

The finance committee consists of Walter B. Smith, Walter S. Brewster, Charles F. Glore and Alfred E. Hamill.

Those elected to the budget committee are Walter B. Smith, Percy B. Eckhart and Charles H. Worcester. On the school committee are Russell Tyson, Walter B. Smith, Walter S. Brewster, John A. Holabird, Percy B. Eckhart, Charles H. Worcester and Max Epstein.

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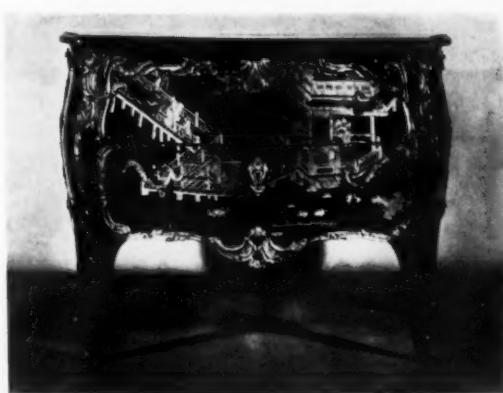
WORKS OF ART of the 18th CENTURY

PAINTINGS—FRENCH FURNITURE

FINE METAL WORKS

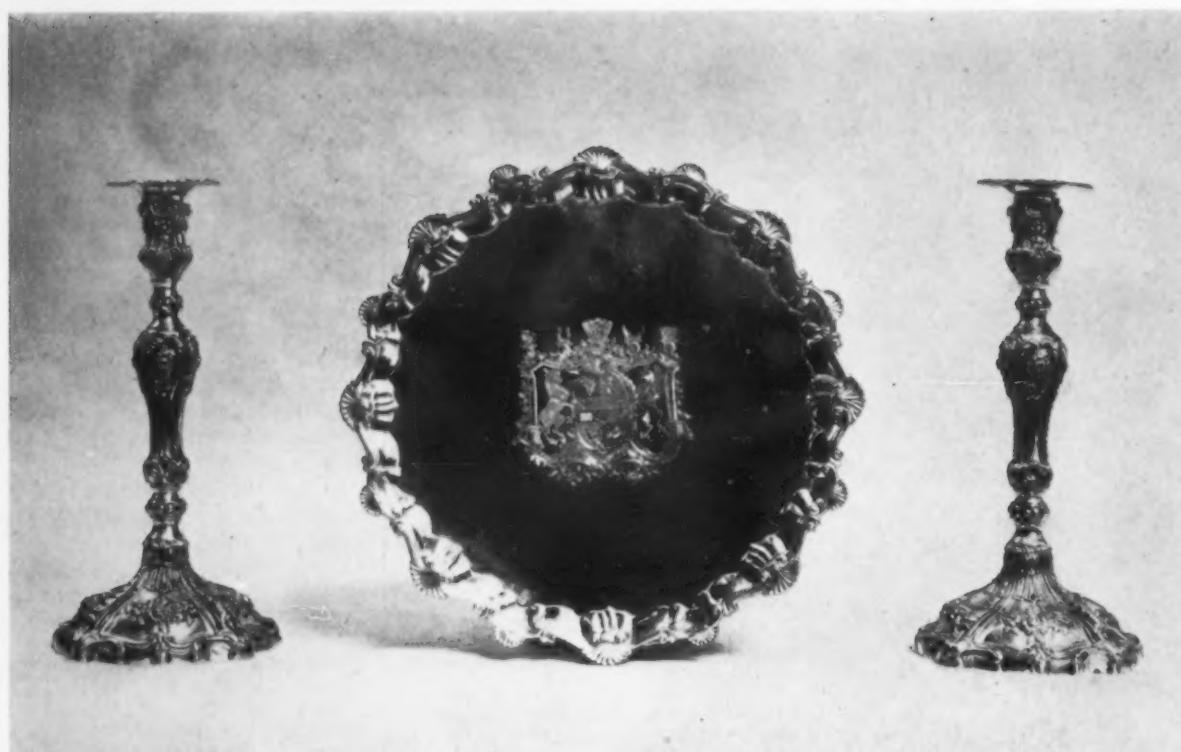
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SILVER SALVER AND TWO CANDLESTICKS OF THE XVIIIth CENTURY

The salver, which is one of a pair, is stamped E.C. (Ebenejo Coker) London, 1761-62. The candlesticks, two of a set of twelve, are stamped 1769-70. Both are now on view in the important showing of antique silver current at Altkunst, Berlin

Rare Antique Silver Shown at Altkunst in Berlin

By FLORA TURKEL-DIRI

BERLIN.—Through the recent acquisition from a German princely family and from other sources the Altkunst on Unter den Linden has come into the possession of a great store of precious old table silver and silver objects, namely of the XVIIIth century dishes, cups, tureens, and porringers.

It is solely due to post-war financial troubles that cherished heirlooms of such unprecedented splendor and variety appear on the market, thus creating a unique opportunity for the amateur in this line. Here, for example, is a toilet set from the middle of the XVIIIth century consisting of nineteen pieces. It is a work of L. Imlin who is mentioned as a master of his craft in Strassburg in 1720. The original gold finish is well preserved and every piece bears the arms of a certain German princely family. The graceful outlines and ornamentation

together with the care in execution make this service truly regal.

Also of German origin are two wedging cups from Nuremberg, the round bodies of which are worked in gadroon. The coat of arms of the Holzschuher family, Dürer's likeness of Hyronimus Holzschuher will be remembered is engraved in the bottom of the cups.

Among the many English pieces are a pair of tureens by George Methuen dating from 1761-62. The body is left plain except for the princely arms engraved in front, while the feet and handles are elaborately ornamented in floral and scroll design. The lid is adorned with two narrow borders with a rose in the centre as lifting knob.

A pair of wine-coolers dating from 1774-75 were executed by John Harvey. The arms of the princely owner are applied in escutcheon on the fluted bodies, the handles are in the shape

of wine leaves and grapes. In spite of their massiveness, these vessels are not bulky, the play of light and shade in the flutings tapering towards the foot producing great variety for the eye. The foot is connected to the vessel by a band of horizontal lines forming the comparatively narrow waist.

A charming piece of decoration is also an epgrave dating from 1777-78, a work of the master T. P. (mentioned in Jackson). The branched stand has four feet connected by a circular ornamented band, to which are fastened hanging festoons carried over medallions. Four shallow bowls are fixed to the branches, while a larger one is raised on four higher feet, all bowls showing fine flutings underneath and a delicate border in open-work. The most noticeable point is here the harmony of proportions and shapes.

Very conspicuous, likewise, is a set of two salvers and twelve candlesticks,

the former bearing the hall-mark 1761-62 and the initials of the master E. C. (Ebenejo Coker), the latter dating from 1769-70. The flat part of the circular dishes is plain, displaying only the arms of the princely owners in the center, while the narrow borders are richly moulded and ornamented. The treatment of the material reveals a very skillful hand which gave to these dishes a tasteful and dignified appearance. The candlesticks are rich in outline and ornamentation. A pattern of scrolls and foliage is distributed on the spreading feet and on the stems, fashioned in an architectural manner through projecting mouldings and intersecting parts, the whole evincing true feeling for the placing of ornament.

Representative of English craftsmanship at its best is a set of six dozen rococo plates bearing the London hallmark 1761-62, their makers being W. Cripps and George Methuen. The center is left quite plain in contrast to the curved and ornamented border. The thickened edge is worked all round in a pattern of small beads between interweaving bands.

Of Parisian origin are four delightful, plain, unornamented dishes which date from the year 1738. At the angles the curve is broken, a feature that emphasizes the graceful swing of the outline.

The Russian silver objects include work executed by the Master of Buch for Czar Paul. They came into Germany when the Czar's daughter married a German prince, her dowry containing works from the hand of this

WATER COLOR SHOW IN BALTIMORE

The thirty-fourth annual exhibition of the Baltimore Water Color Club will open to the public March 5 and continue until April 2, inclusive. Original works in water color, pastel, black and white and illustrations in any medium which have never before been publicly exhibited in Baltimore are eligible. These must be delivered at the expense of the exhibitor, and all work must be framed. Exhibits from out of town must reach the museum before Friday, February 20. Local work must be delivered, unpacked, on Saturday, February 21, between 10 and 5.

A prize of \$100.00, to be called the Joseph Lewis Weyrich Memorial Prize, is to be awarded for the best picture in pure water color. It may be withheld if the work is deemed of insufficient merit.

The jury of selection and award will be made up of George Walter Dawson, Chauncey F. Ryder and William Starkweather.

famous master, a toilet set of 1793 being especially noteworthy.

Outstanding further is a complete service of table silver of Viennese origin from the middle of the XVIIIth century and several exquisite pieces executed by the French master, Odiot of Paris.

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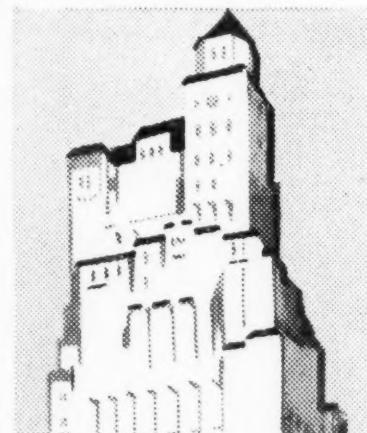
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SILVER EPERGNE

By THE MASTER "T. P."

This handsome piece, which dates between 1777-78, is an important feature of the current exhibition of antique silver, now on view at Altkunst, Berlin

NEW YORK
AUCTION CALENDAR

American Art Association-Anderson
Galleries, Inc.
30 East 57th Street

February 7, aft.—Sale of Italian furniture, fine fabrics and objects of art, including part of the princely Bourbon del Monte estate, the property of the Marchese Piero Ricci.

February 13, 14, aft.—Sale of Provencal furniture and works of art from the collection of M. Andre Bourlier-Collard of Paris. Exhibition begins February 7.

February 19, eve.—Sale of color and sporting prints, yachting prints from various estates and sources (Barrett, Bennett, Rattigan et al.). Exhibition begins February 14.

February 21, aft.—Sale of American furniture from the estate of the late J. P. Benkard, from the Comtesse d'Hautpoul, France, from Mr. Elisha W. McGuire and from the estate of the late William R. Powell and other sources. Exhibition begins February 14.

Plaza Art Galleries
9 East 59th Street

February 7 at 2:30—Sale of fine and rare Oriental rugs and Aubusson carpets from the collection of Mr. H. Michaelyan of New York and Palm Beach, Florida.

February 13, 14—Sale of antique English silver, the balance of the stock from the Madison Avenue shop of Freeman of London, consisting of pieces of the Georgian periods, old Sheffield plate and reproductions. Exhibition begins Sunday, February 8.

Silo Galleries
40 East 45th Street

February 7—General sale of household furniture and furnishings.

Walpole Galleries
51 West 48th Street
(Room 301)

February 20 at 8 p.m.—Sale of Japanese color prints, paintings, drawings and a few books, by order of a trust company

AUCTION PRICES
OF THE WEEK

KNIGHT-POWELL FURNITURE

American-Anderson Galleries — French and English period furniture and decorations, tapestries and Oriental rugs, sold by order of Edward Collings-Knight and from the estate of the late William Powell, were dispersed from January 28 to 31, bringing a grand total of \$87,402. The highest prices in each of the four sessions, together with the names of purchasers, are listed below:

- 129—"Portrait of a Lady," by Otto Van Veen, Dutch: 1556-1629; Plaza Curiosity Shop \$400
- 252—Set of twelve carved mahogany dining chairs, Chippendale style; Mrs. M. Michaels \$450
- 467—Set of two carved mahogany arm-chairs and four side chairs, Chippendale style; L. J. Marion, Agent \$300
- 468—Six carved mahogany side chairs, Chippendale style, en suite with the preceding; L. J. Marion, Agent \$300
- 174—Regence carved oak chaise longue in XVIIIth century needlepoint; French & Co. \$300
- 515—Mahogany two-part dining table, Duncan Phyfe style; M. Michaels \$425
- 540—Silver tea and coffee service in the Louis XVIIth taste; Odio, Paris; L. J. Marion, Agent \$475
- 565—Pair drap d'or and ruby velvet applique-embroidery hangings, Spain or Portuguese, XVIIIth century; C. M. Dick \$540
- 719—Pair Chippendale mahogany arm-chairs in XVIIIth century crimson damask; French & Co. \$450
- 720—Four Chippendale mahogany side chairs in XVIIIth century crimson damask; French & Co. \$440
- 827—Pair famille rose porcelain bird figurines, Chien-hung; from Charles of London; W. W. Seaman, Agent. \$1,000
- 890—Georgian carved mahogany settee in

XVIIIth century needlepoint; A. P. Villa	\$1,500
948—Brussels silk-woven tapestry, after David Teniers the Younger, about 1720 "La Marchande de Fruits"; W. W. Seaman, Agent	\$4,100
950—Flemish Renaissance pergola tapestry, late XVIth century; L. E. Phipps	\$2,000
952—Flemish Renaissance hunting tapestry, early XVIth century; L. E. Phipps	\$2,950
953—Aubusson tapestry, "Le Char de Ceres," XVIIIth century; H. E. Russell, Jr., Agent	\$1,900
973—Kirman palace carpet; F. H. Show	\$3,850
974—Savonnerie carpet; Fred Bucher	\$1,100

ULIZIO BOOKS

American-Anderson Galleries — The library of B. George Ulizio was sold from January 28-30, bringing a grand total of \$60,724. Items bringing \$1,000

- and over, with their purchasers, are listed below:
- 191—Charles Dickens's "The Library of Fiction," complete, in parts; first edition; London, 1836-37; Mr. Jerome Brooks \$1,600
- 193—Copy of the first issue of Dickens's "PICKWICK," with a fragment of the original autograph manuscript; edited by "Boz"; London, 1836-37; (Barnet J. Beyer underbidder at \$12,500); Mr. Jerome Brooks \$13,000
- 194—The first American "PICKWICK Papers," in parts, complete, New York, James Turney, Jr., 1836-38; Mr. Jerome Brooks \$2,500
- 222—Charles Dickens's "The Adventures of Oliver Twist," London, 1846, first octavo edition, illustrated by George Cruikshank; Mr. Barnet J. Beyer \$1,400

- 182—Edward Gibbon's "The History of the Decline and Fall of the Roman Empire," London, 1776-88; first edition in original boards, uncut; Jas. F. Drake, Inc. \$1,150

HUNTER-POWELL SALE

American Art Association-Anderson Galleries, Inc.—The sale of the Hunter-Powell collection of books and autographs, conducted by Mr. A. N. Bade, took place January 23, closing with the grand total of \$18,210.50. The highest prices were brought by the following:

- 126—"The United Services College Chronicle," the most complete set of Kipling's school paper ever offered for sale in America, October 25, 1878, to July 29, 1902; C. Retz, Agent \$2,600
- 218—Letter written by President Washington, Philadelphia, August 24, 1795, asking Thomas Jefferson to become Secretary of State; Alvin J. Scheuer, \$1,075
- 219—Letter written by George Washington, Mount Vernon, October 9, 1795, asking Mr. Carrington's advice as to his cabinet appointments; Alvin J. Scheuer \$1,375

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TWO FINELY CARVED CHIPPENDALE CHAIRS

The pierced ladder back example to the left is one of a pair included in Sotheby's February 11-13 dispersal. The specimen to the right, featured in the same sale is from a set of three with carved and pierced interlaced backs.

ENGLISH, XVIII CENTURY

Notable Finds Made by British and Americans at Ur

LONDON.—Tombs of the great kings of the third dynasty (about 2400-2300 B. C.) have been discovered, according to the *New York Herald*, Paris, by the joint expedition of the British Museum and the University of Pennsylvania, under the leadership of C. L. Woolley. The discovery was made at Ur of the Chaldees at the opening of the new season.

The third dynasty was the great age of the prosperity of Ur and its kings, Ur-Engur Dungi and Bur-Sin, were famous in history.

At the end of the previous season a building with bricks bearing the name of Bur-Sin had been reached.

This, on further investigation, proved to be an annex built by that monarch to a much larger building, a temple of his father, Dungi. Below the floors of both are large and lofty chambers with corbel vaults, which are unquestionably the tombs of the kings.

Dungi's tomb contains a high platform from which descend flights of stairs to chambers or passages. All the buildings were plundered when Ur fell to the Elamite invaders; but structurally they are of great interest, and the possibilities of the site are not yet exhausted.

The discoveries just announced rank in importance with the most notable in recent years made by the joint ex-

pedition. In January, 1927, the expedition found, near the excavated grave of Prince Mes-Kalam-Dug, a treasury of golden offerings dedicated to the dead ruler of about 3500 B. C. These included an ornate gold chariot heavily decorated with gold figures and ornaments drawn by two asses and a twelve-stringed harp whose upright was capped and bound with gold.

The expedition has made valuable discoveries, throwing light upon ancient civilizations both before and after the flood. The explorers have passed from the ruins of the buildings inhabited by Abraham and his contemporaries back to eras which stretch as far as Noah and even earlier.

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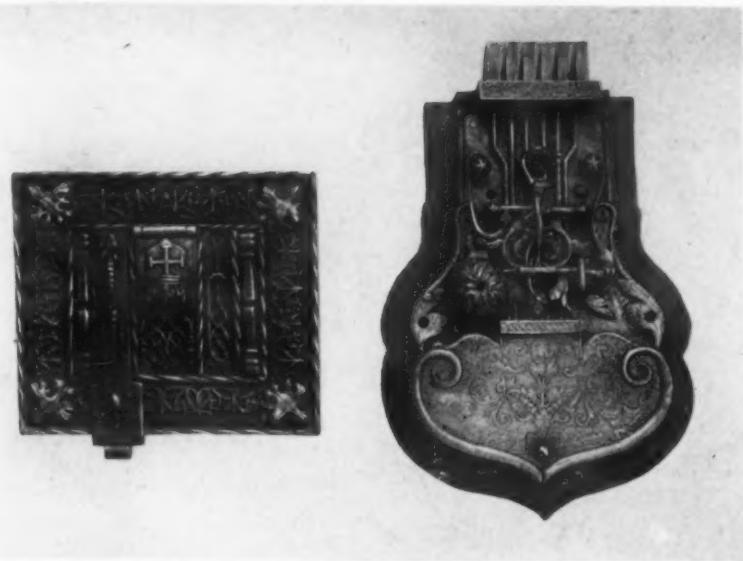
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TWO FINELY WROUGHT EARLY LOCKS

XVTH AND XVIITH CENTURIES

The specimen to the left, with hasp formed as a dragon, is an interesting French example of the late XVth century. That to the right, with lizard shaped top spring, is a fine German piece of the XVIth century. Both are included in the dispersal to be held at Sotheby's, London, from February 11-13.

PLAZA TO SELL FREEMAN SILVER

The Plaza Art Galleries at 9 East 59th Street will put on display beginning Sunday afternoon, February 8, from two to five, many fine pieces of fine old English silver, old Sheffield plate and reproductions, the residue of the stock from the Madison Avenue shop of Freeman of London, who are now installed in their spacious new headquarters at 20 East 57th Street. The collection will be on view until dispersal on February 14 and 15.

The most outstanding piece is a pair of four light silver candelabra which were formerly in the king's palace at Hanover. The son of George I of England was elected King of Hanover about the middle of the XVIIIth century, and, being a prince of the reigning family of England, he was permitted to use the English royal coat of arms together with his own cypher. These arms are engraved on the candelabra, which are extremely handsome, standing twenty-five inches high and weighing about 430 ounces. Being made for royalty, they were exempt from the hall-marking regulations.

Another interesting lot is a silver tea service presented to Major General Lindsey by the inhabitants of the Island of Martinique, each of the pieces bearing an inscription.

There are also numerous old teapots, coffee-pots, salvers, trays, canisters, candelabra, baskets and pitchers.

A sale of such high calibre is equally interesting to collectors and to anyone seeking beautiful silver for use.

FOREIGN AUCTION CALENDAR

BERLIN
Wertheim

March 4, 5—The Ferd. Rozendaal collection.

Int. Kunstkunsthuus
February 24—Tapestries and paintings by old masters.Ball & Graupe
March 23—The Goldschmidt-Rothschild collection.LONDON
Sotheby

February 11-13—The collection of Mrs. Bryan Harland, featuring rare old locks, stained glass, etc.

Christies

February 12—Decorative furniture and objects of art from various sources.

February 13—Modern pictures and water color drawings, the property of the late W. Y. Baker and the late Francis James Fry.

February 18—Old English silver and silver plate, from the Max Hahn and other collections.

February 19—Decorative furniture, objects of art, Chinese porcelain, etc.

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to Macena Barton for "Marie Armentaud;" the Englewood Woman's Club prize of \$100 to an artist who has not previously received a prize in the Art Institute, to John E. Phillips for "Heavy Breathing Industry;" the Municipal Art League Prize of \$100 for

portraiture to Joseph Allworthy for "Portrait;" the Mrs. John C. Shaffer prize of \$100 for an ideal conception in sculpture to Margaret Gentles for "Head of Woman in Stone;" the Robert Rice Jenkins Memorial prize of \$50 for a work without regard to subject

or medium by a young artist who has not received a previous award, to Eunice Grubb for "Penguin," and the gold medal of the Association of Painters and Sculptors for the most meritorious work in the exhibition, to Edward T. Grigware for his group.



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TWO "LYRE" WINDSOR SEATS OF THE CONSULATE

In the collection of French Provencal furniture and art objects formed by André Bourlier-Collard of Paris, to be sold at the American-Anderson Galleries on February 13 and 14.

FRENCH, CIRCA 1800

COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES

BOURLIER-COLLARD FRENCH FURNITURE

Exhibition, February 7
Sale, February 13, 14

French Provencal furniture and works of art, the collection of André Bourlier-Collard of Paris, to go on exhibition at the American-Anderson Galleries, Inc., on February 7, will be sold on the 13th and 14th, in the afternoons. Ranging from the Régence period to the age of Romanticism, the collection includes an interesting assemblage of fine chair frames, lyre and swan-neck Consulate pieces, an important scenic paper wainscot and desirable small pieces of furniture. It is also replete with countless odd, interesting and fascinating objects. These run the gamut from little things like a small horn workbox of the Directoire period in the form of a sarcophagus to a handsome large Aubusson carpet of the early Empire. Fine fruitwood and golden mahogany furniture, many extremely small pieces, a strong group of child's furniture, including some rare items, are among the many intriguing features of the collection.

One of the most attractive features of the sale is a scenic paper wainscot, composed of 21 lengths, entitled "Les Rives de Bosphore," representing architectural and marine views and showing cavalcades of camels and pastoral scenes. This very interesting wainscot, made by Dufor, about 1816, appears in this country in a house on Maple Street, Montpelier, Vermont, in the Colonel Lee Mansion at Marblehead, Mass., and in the Monroe Tavern at Lexington. (Compare Nancy McClelland's *Historic Wall Papers*, p. 364, and illustration 365.) Other interesting items include two Régence pieces—a gaming or writing table of golden colored walnut and a block-front writing table of dark amber colored walnut; an uncommon breakfast-room suite of the Consulate, Lorraine, about 1800, consisting of six very curious fruitwood chairs; a pair of walnut bergères of the Louis XVI period; a tric-trac of the Louis XV period, of fruitwood and burl veneer, having particular interest because of the two money drawers at the right hand of the players; a pair of lac armchairs in the Venetian taste, French, early XVIIIth century, with handsome shield backs and a walnut commode of the Louis XIV period.

Among the mirrors in the second session are a carved, gilded and enameled trumeau of the Directoire, the over-mirror carved in cameo fashion to represent a winged griffin; a carved and gilded console mirror of the Louis XVI period, with grape cluster volutes and a flaming heart medallion held by a bowknot and an important trumeau with flower painting of the Louis XVI period. A tric-trac or backgammon table of the Louis XV period has gracefully curved cabriole supports, the chessboard top having a ground of richly figured mahogany. A high writing table of the Régence, early XVIIIth century, is of fine proportions and has pied de biche supports.

The collection includes a small group of Aubusson and needlework carpets. Among the art objects is a white marble bust of a "Bacchante" by Joseph Michel-Ange Pollet, 1814-1871, signed at the back "Pollet." Pollet, an outstanding disciple of Thorwaldsen, is represented in the ministerial palaces of Paris and in many Continental museums.

Much interest attaches to a pair of mahogany armchairs, of early XIXth century French workmanship, with leonine enrichments on the arm rests, and covered with contemporary green velvet which come from the castle of Elisa Baciocchi, Napoleon's sister, at Piombino. An elaborate throne bed, in the manner of Boule, of palissandre wood, with inlays of gilded bronze and standing on a platform supported by gilded lions' claws, is said to have been used by the Empress Eugenie of France, when

she was the Countess of Montijo, and was formerly at 6 Place Vendôme, Paris.

In both sessions of the dispersal are to be found an attractive group of paper and silk screens and paper wainscots, as well as a very interesting collection of five early XIXth century French painted overdoors. Especially notable are a three-fold painted paper screen, late XVIIIth century, with landscape and figure decoration and a very small fruitwood and needlework screen of the Directoire, late XVIIIth century.

The children's pieces, in which the Collard collection is exceptionally rich, number a curious dressing mirror of the Restoration, which is of mahogany and closely resembles contemporary American models; a rare armoire of the Regence and a Restoration guéridon of fruitwood and mahogany with a curiously shaped top, and an unusual child's secrétaire à abattant.

Needlework pictures, ceramics, lamps and other art objects include a pair of vases of Paris porcelain, with representations of two countesses of

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Montijo, one of whom became Empress of France; unusual ornaments in porcelain and glass of the Restoration and Second Empire periods; and attractive lighting fixtures of the XVIIIth century, among which are a pair of odd hall lanterns. Among the most inter-

esting of the clocks are an unusual specimen in a frame forming the outline of a cathedral with the seated figure of Orpheus and a gilded mantel clock of the Consulate by Lebant Cadet de Nancy, decorated with an allegorical subject.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—XVIIIth century English portraits, to March 1.

Thomas Agnew & Sons, 125 East 57th St.—Paintings and drawings by old masters.

American Art Association-Anderson Galleries—30 E. 57th Street—Decorative paintings in oil by Wm. C. Emerson and paintings of Palestine by Frieda Abram, February 9 through February 21.

An American Place, Room 1700, 509 Madison Avenue, near 53rd Street—Paintings by Georgia O'Keeffe, through February 27.

Arden Gallery, 460 Park Avenue—Wood cuts by Gertrude Hermes, through February.

Argent Galleries, 42 West 57th Street—Landscapes by Marion Boyd Allen, through February 14.

Art Center, 65-67 East 56th Street—Opportunity Gallery and Mexican arts. Exhibition of the New York Society of Ceramic Arts, paintings by Pauline Gutman Ehrich, paintings by Edith A. Hamlin and design piracy demonstration through February 14. Designs submitted for the Rosenthal China Corporation, February 9 through February 14.

Babcock Art Galleries, 5 East 57th St.—Water colors by Leon Carroll and paintings by Omer Lassonde, through February 14.

Balzac Galleries, 102 East 57th Street—Linen, painted by Dufy, from the Paul Poiret collection, books illustrated by Segonzac, Laurencin, Vlaminck, Pascin. Paintings by Jack Von Reppert-Bismarck, February 10 until March 1.

Becker Gallery, 520 Madison Avenue—An exhibition by the "Bauhaus" group, conducting at Dessau, Germany, a notable fine arts experiment, until February 10. Paintings, drawings and lithographs by William H. Littlefield, February 9 through March 3.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 123 East 57th Street—Paintings by Dr. Stan, through February 14.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway, Brooklyn—Permanent collections, Japanese exhibition, sixth exhibition of water colors, pastels and drawings, and an exhibition of miniatures by the Brooklyn Society of Miniature Painters. Fifteenth annual exhibition of Brooklyn Society of Etchers, to February 24. International exhibition of modern tapestries.

Brownell-Lambertson Galleries, 106 East 57th Street—Wood block prints and color prints by Fiske Boyd, through February 21. Furniture designed by Hammond Kroll, through February.

Brummer Gallery, 55 East 57th Street—Important antique and modern works of art. Paintings by Anne Goldthwaite, February 13 through February 28.

Burchard Galleries, 13 East 57th Street—Early Chinese bronzes.

Butler Galleries, 116 East 57th Street—Mezzotints by contemporary engravers, to March 1.

Carberg & Wilson, Inc., 17 East 57th St.—XVIIIth century English and French portraits, primitives and sporting pictures.

Central Synagogue, Community House, 35 East 62nd Street—Loan exhibition of modern art including works by Kantor, Modigliani, Orloff, Paschin, Pissarro, Prima, Rubin, Sterne, Toor and Zorach, through March 1.

Ralph M. Chait, 600 Madison Avenue—Important private collection of Chinese porcelains.

Chambrun Galleries, 556 Madison Avenue—Permanent collection of French paintings.

Charles of London, 730 Fifth Ave. (the Heckscher Building)—Paintings, tapestries and works of art.

Daniel Gallery, 600 Madison Avenue—Paintings by Katherine Schmidt, through February 28.

Delphic Studios, 9 East 57th Street—Paintings by Orozco and Merida and other Mexicans. Water colors by Bessy Creighton, and etchings by Arthur Miller, to February 14.

Demotte, Inc., 25 East 78th Street—First showing in America of work by Boubois, through March 7.

Herbert J. Devine Galleries, 42 East 57th Street—The Sunglin collection of Chinese and Scythian art.

Downtown Gallery, 113 West 13th Street—New sculpture by William Zorach, through February 14. Paintings by Isabella Howland, through February 16.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street—Paintings by John Graham and Jane Kende Rahkit, through February 14.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Fernand Leger, through February 20.

Dutton's, Inc., 681 Fifth Avenue—Original Leech drawings, Leech bibliography and fine European printing, through February 14.

Ehrich Galleries, 36 East 57th Street—A modern portable dining-room, designed by Bouy, and dining-room accessories by Mrs. Ehrich, through February 14.

Ferargil Galleries, 63 East 57th Street—Landscapes by Evelyn Carter, through February 21.

Fifteen Gallery, 37 West 57th Street—Paintings by Joseph Newman, through February 14.

Fine Arts Building, 215 West 57th Street—The fortieth annual exhibition by the National Association of Women Painters and Sculptors, through February 8. Eighteenth annual exhibition by the Allied Artists of America, February 12, through March 3.

Fifty-sixth Street Galleries, 6 East 56th Street—Permanent exhibition of frescoes by Gauguin. Sculpture by Alfredo Pina, through February 14. Miniature portraits on ivory or repoussé metal, and metal plates by Professor Shatz, through February 14.

Gainsborough Galleries, 222 Central Park South—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Special N. A. group, including Chase, Blakelock, Hassam, Crane, Davies.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Oil paintings by Anthony Thieme, until February 14.

G. R. D. Studio, 58 West 55th Street—Water colors by Horace Day, through February 14 (1-6 p.m.).

Hackett Galleries, 9 East 57th Street—Paintings by Jacob Getlar Smith, through February 14.

Harlow, McDonald & Co., 667 Fifth Ave.—Old master etchings and engravings of the XVIIth and XVIIIth centuries, through February 28.

Marie Harriman, 61 East 57th Street—One-man exhibition of Henri Rousseau, through February 12. Drawings by Walt Kuhn, February 13 through February 19.

Heeramaneeck Galleries, 724 Fifth Ave.—Early Indian art.

Jackson Higgs, 11 East 54th Street—Authenticated old masters.

Import Antique Corporation, 485 Madison Avenue—Antiques and art objects, including imports from the palaces of the former Russian empire and French, English and Italian furniture of the XVIIth, XVIIIth and XIXth centuries.

Edward Jones Gallery, 9 East 56th St.—Wax portraits of contemporary celebrities (Einstein, Schnitzler, the King and Queen of Belgium, etc.), by Catherine Barjansky, through February 21.

Kennedy Galleries, 785 Fifth Avenue—"New York Cries, 1840," to March 1.

Keppel Galleries, 16 East 57th Street—Contemporary etchings, until March 1.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street—Works of art, paintings, tapestries and antique furniture.

Kipps Ltd., Fuller Bldg., Madison Avenue at 57th Street—Water colors by Frederic Soldwedel, scenes of the international cup races and other activities in Nassau waters.

Kleemann-Thorn Galleries, Ltd., 575 Madison Avenue—Thirty American prints for 1930, through February.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street—Etchings by Meryon, through February.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by Erle Loran Johnson, through February 14.

J. Leger & Son, 695 Fifth Ave.—English paintings of the XVIIIth century.

John Levy Galleries, 1 East 57th Street—Old masters and English portraits.

Little Gallery, 29 West 56th Street—Hand wrought silver by Edward E. Oakes and Margaret Rogers.

Macbeth Gallery, 15 East 57th Street—Paintings by Robert Brackman, February 9 through February 21. Etchings by American artists.

Weyhe Gallery, 794 Lexington Avenue—Prints and drawings.

The Weston Galleries, 122 East 57th Street—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Avenue—Paintings of interiors by W. B. E. Ratner, through February 21.

Yamanaka Galleries, 680 Fifth Avenue—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Paintings, water colors and etchings by Laura Knight (circus subjects), February 9 until March 1.

centuries, Gallery K37-40, through February. Exhibition of Russian icons lent by the Soviet government, through February 23.

Michaelyan Galleries, 20 West 47th Street—Oriental rugs, old tapestries, chenille carpets.

Milch Galleries, 108 West 57th Street—Impressions of India and Palestine by Ruth Coleman and recent paintings by Lillian Gentz, through February 14.

Montross Gallery, 785 Fifth Avenue—Paintings by Henry Barnum Poor, February 9 through February 28.

Museum of Modern Art, 730 Fifth Avenue—Work by Toulouse-Lautrec and Odilon Redon.

National Arts Club, Gramercy Park—Work by members to be sold at auction on February 25, 26, 27. Exhibition begins February 11.

J. B. Neumann, New Art Circle, 9 East 57th St.—Recent work by Gerrit Honduus, through February 14.

Newark Museum, Newark, N. J.—Celebration of the bi-millennium of Vergil's birth. French art and applied design of modern and historic times.

Newhouse Galleries, 11 East 57th Street—XVIIIth century portraits and landscapes.

New School for Social Research, 66 West 12th Street—Modern interiors and exhibition organized by the Societe Anonyme, until February 10.

Arthur U. Newton, 4 East 56th Street—Paintings by old and modern masters.

New York Public Library, 476 Fifth Ave.—Ninth annual exhibition of "Fifty Books of the Year," through February 26. Corridor, third floor, early views of American cities. Contemporary European woodblock prints, Room 321, until April 1. New York today and fifty years ago, etchings by W. H. Wallace, and lithographs by Vernon Howe Bailey, Room 316, until March 1 (closed Sundays). Currier and Ives prints, Room 113, until March 31.

Frank Partridge, 6 West 56th Street—Old English furniture. Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 515 Fifth Avenue—Animal subjects by contemporary American sculptors, through February 14.

Penthouse, S. P. R. Galleries, 10 East 49th Street—New water colors by Edwin Avery Park and a model of a modern staircase by Jean Balibous, through February 21.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits.

Frank K. M. Rehn, 683 Fifth Avenue—Paintings and monotypes by Ross Moffett, through February 14.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by Old Masters and French Moderns.

James Robinson, 731 Fifth Avenue—Exhibition of old English silver, Sheffield plate and English furniture.

Rorlich Museum, 310 Riverside Drive—Paintings, water colors and etchings by contemporary Australians, until February 28.

Rosenbach Galleries, 202 East 44th Street—Antiques and decorations.

Schwartz Galleries, 507 Madison Avenue—Paintings by Montague Dawson and etchings by contemporary English etchers, through February 28.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—Paintings by Madame Chantal Quenneville, through February 14.

Silberman Gallery, 133 East 57th Street—Paintings, objects of art and furniture.

Societe Anonyme, Inc., Rand School, 7 East 15th Street—Old paintings lent by the Metropolitan Museum, and water colors by Burliuk, Lissitzky, Picasso, Stuart Davis, Herman Post, Klee and others. A model of "Dymaxio N. House 4 D." by Buckminster Fuller.

Squibb Building, 715 Fifth Avenue, 26th Floor—Mural decorations by Henry Billings, to March 14, 10 a.m. to 6 p.m.

Marie Stern, 9 East 57th Street—Paintings by Edy Legrand, until February 15.

Valentine Gallery of Modern Art, 49 East 57th Street—French paintings.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th Street—Georgian silver, porcelain, sporting prints, needlework.

Wanamaker Gallery, an Quatremiere, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Weyhe Gallery, 794 Lexington Avenue—Prints and drawings.

The Weston Galleries, 122 East 57th Street—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Avenue—Paintings of interiors by W. B. E. Ratner, through February 21.

Yamanaka Galleries, 680 Fifth Avenue—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Paintings, water colors and etchings by Laura Knight (circus subjects), February 9 until March 1.

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SAN FRANCISCO

Installation of a new work of art in the San Francisco Stock Exchange Building was announced recently by President Bertram E. Alanson. It is a large painting in oils designed especially for the Governing Board Room and executed by Edward Bruce, eminent American landscape artist. Completion of the picture rounds out the roster of artists who have contributed to the decoration of the Stock Exchange Building and the Stock Exchange Lunch Club. The list includes Diego Rivera, famous Mexican painter who is now working on the murals for the Lunch Club, Ralph Stackpole, Robert Boardman Howard, Otis Oldfield, Ruth Cravath, Adaline Kent and Clifford Wight.

The Bruce picture is hung over the fireplace of the Governing Board Room, framed by the paneling of the wall in a space some five feet across and six feet high. Its rich colors and design give a balanced beauty to the stately room which is walled throughout in American walnut. Its title might be simply "San Francisco." It shows in the foreground the towering buildings of the lower city grouped with regard to contrasting effect rather than photographic exactness but with such faithfulness as to detail that many a distinctive skyscraper may be recognized. In the background are the Marin hills, the shoreline of Richardson's Bay and the intervening waters.

Paul Dougherty, well known American artist now residing in Carmel, saw the work of his fellow craftsman and made the following comment: "Edward Bruce has produced a work of singular and original beauty. . . . One senses rather than sees the myriad windows, the city's eyes; or the depth to the street levels below. It is a picture of a great centralization of man's energy and will; set beside blue waters it can but momentarily displace or agitate, amidst hills whose sculptured flanks answer its challenge of power with their impulsive eternity."

"When I consider the difficulties solved, the pitfalls of commonplace illustration avoided, I must rank this the finest rendition of a modern city I have yet seen. To Edward Bruce's already distinguished reputation this picture must bring added luster."

Lloyd LaPage Rollins, who became director of the California Palace of the Legion of Honor in Lincoln Park, San Francisco, on last September 18th, has just been elected director also of the M. H. de Young Memorial museum in Golden Gate Park in that city. Both museums belong to the city and county of San Francisco and are supported by taxation, for the most part.

Both institutions are controlled by



PORTRAIT OF CHARLES A. AIKEN

By JOSEPH NEWMAN

Included in the artist's one-man exhibition at the Fifteen Gallery

Boards of Trustees of which six members are the same persons. The plan of having the same director for both will prevent duplication of effort and enable the two museums to act more closely in harmony and as complements to one another. While the de Young Museum's organization has always called for a director, this position has never heretofore been filled. The administration has previously been in the hands of a curator, George H. Barron, who will continue to occupy this place on Rollins' staff.

Rollins was born in California and was graduated from the art department of the University of California at Berkeley in 1923. Following this he took post-graduate work at Harvard, specializing in museum management. Later he received a Carnegie Travelling Fellowship in Fine Arts and spent some time studying in Europe. He was then head tutor in the Fogg Art Museum at Cambridge, Massachusetts, from which institution he came to the California Palace of the Legion of Honor.

CHICAGO

Lucille Douglass is having an exhibit of pastels and etchings at Knoedler's. Her subjects are of Angkor and the Far East and will continue on view until February 7.

The regular annual meeting of the governing members of the Art Institute took place January 20. Director Robert B. Harshe in his annual report gave a list of the accessions made to the museum during the year 1930. Among the valuable paintings acquired were "The Creation of Eve," by Paolo Veronese; "Homer Dictating," by Pierfrancesco Mola, and "Beggar Boy," by Piazzetta. To the very comprehensive collection of French paintings were added Courbet's "Mere Gregoire" and Poussin's "St. John on Patmos."

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BOSTON TO HOLD
PRINT SHOW

The annual print show of the Boston Art Club will be held from March 26 to April 11 and will consist of works in black and white and color which have been produced during the last two years. Print-makers themselves are requested not to send in case their publishers are submitting prints for them. Entries are limited to three specimens by one artist.

DETROIT

Among the exhibitions now current are the annual exhibition by Michigan artists at the Institute of Arts and fifty paintings by "Other" Michigan artists, this being the annual commercial show. The third annual exhibition by the Detroit Society of Independent Artists is also on at the Gordon galleries as well as decorative arts at the Society of Arts and Crafts and drawings by Clarence Chong in the mezzanine of the Civic theatre.

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